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JANUARY, 1925

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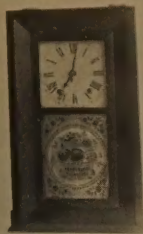
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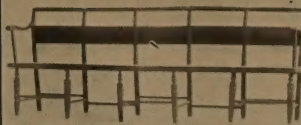
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WHEN two telegrams come at the same moment ordering the same thing I find myself in a position of some embarrassment. Which shall receive first consideration: shall I draw lots or follow alphabetical order? I should like to hold a solemn referendum on that topic: for the experience is becoming sufficiently frequent to cause me some concern.

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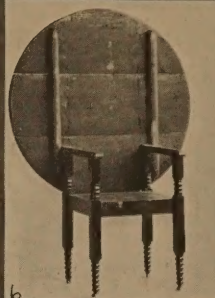
There are wedding presents in the list below; and valentines; and belated Christmas presents, too. An antique is the only thing which may be given decorously and acceptably as a Christmas gift, long after Christmas is over.

THIS MONTH'S ILLUSTRATED OFFERINGS

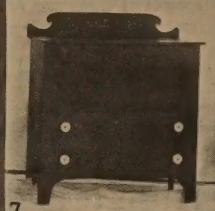
Please order by number as indicated in the pictures

- [1]—Old shelf-clock. Case in mahogany veneer. Wooden works in good running order. Plain dial; lower part has old stencilled picture of fruit basket in colors, surrounded by blue border on which are silver flowers; 26" high and 15 1/2" wide over all..... \$20.00
- [2]—Old leather covered, brass studded box, measuring 30" long, 15" wide and 15" deep. Has leather handles and tin corners. Initials "A. S. C." studded in brass on top. In fine condition. 10.00
- [3]—Long Hitchcock type bench. Round top and wide splat on which old stencilling is seen faintly. Is in good condition structurally, but needs refinishing; 31 1/2" high and 7' long..... 65.00
- [4]—Solid curly maple bed. Headboard and footboard, also in curly maple, exactly alike. Both are paneled and have bar tops with cone-shaped ends. 49" high to top of posts; 52" wide over-all. In fine condition..... 70.00
- [5]—Banister-back chair; 41" to top of posts, which are turned. Banisters are grooved in the center. Center banister is new, but balance of chair original. As is..... 32.00
- [6]—Old chair-table or "hutch" table. Made of oak; measures 42" in diameter. In fine condition..... 65.00
- [7]—Beautiful old stencilled blanket chest. Has old graining of black and Indian red. Cut-out back and two drawer fronts have old gilt stencilling in almost perfect condition. Two drawers under lift-top portion have old china knobs. 46 1/2" high to top of back; 20" deep; 41" long..... 60.00
- [8]—Bird's-eye maple and cherry bureau-desk. Has full twisted posts. Frame and posts cherry; front and top in bird's-eye maple. Frame has paneled sides. 60 1/2" high to top of back, 25 1/2" deep when closed; 46 1/2" wide. Perfect. 125.00
- [9]—Old wrought-iron andirons; 20" high, 22" deep over all. In perfect condition. 19.00
- [10]—Lyre-end console table made of basswood, which has been stained mahogany. Could be used as is. Table has bottom stretcher and apron on three sides. Has had some slight repair and reinforcement. 33" high, 22" deep, 38" wide. \$57.00
- [11]—Very attractive spool-turned spindle bed. 48" to top of posts. Finials unusually good. This bed, which has old graining, is best spindle I have had. Perfect..... 30.00
- [12]—Set of six Hitchcock type chairs. All have new rush seats. Have been refinished and stained dark brown. Set..... 95.00
- [13]—Solid cherry and pine storage chest; four pine panels in front; one at each side and back. In perfect condition. Has oil and wax finish..... 25.00
- [14]—Cherry drop-leaf table; 42" x 17" with leaves down; 42" x 44" with leaves up; Hepplewhite legs; leaves have cut-in corners. Recently refinished in the fine old brown of the natural wood. Condition perfect..... 60.00
- [15]—Stencilled bench with rockers, or "rockee." All the back splats have beautiful old floral stencils in almost perfect condition, with exception of top center splat where stencilling is somewhat faint. Old stencilling on guard absolutely perfect. Is striped in blue and green. Guard and rockers can be removed. 32" high; 76" long; seat, 18" deep..... 65.00
- [16]—Ladder-back chair. Finials and top splat are restorations. Has new rush seat. 46" high over all..... 25.00
- [17]—Old walnut hanging book-shelves; three shelves; edges of shelves are attractively cut, as also the sides. In good condition..... 20.00
- [18]—Large decorated tray. Bird of Paradise and flowers in their vivid, original colors. Border decorations in gilt. In fine condition. Measures 26 1/2" x 19"..... 24.00
- [19]—Single dolphin candlestick in light opaque blue glass. Double base. 10" high. Perfect condition..... 30.00
- [20]—Pair of fine early Sandwich glass candlesticks; 7 1/2" high; mouths show crackles and one faint crack. Otherwise perfect..... 35.00

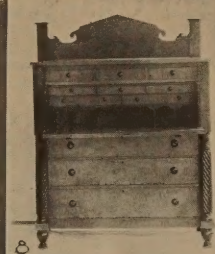
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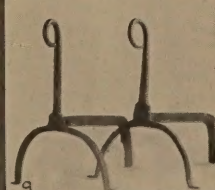
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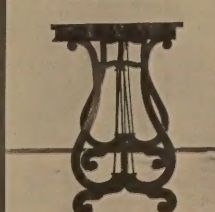
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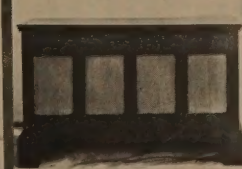
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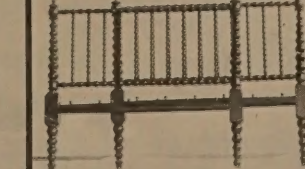
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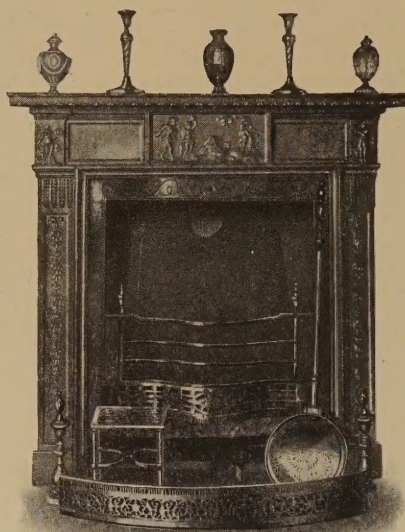
Phyfe period dining and breakfast tables, on pillar and brass castors.

D-end dining tables in mahogany, on square, turned, or reeded legs.

Old oak gate-leg, side, and refectory tables.

Old carved oak Dower chests.

Rush seated and Windsor Chairs.



I sometimes get old Adam fire places, as illustrated, together with the original grates.

Sets of Chippendale, Sheraton, and Hepplewhite period chairs.

Old English china, dinner, tea and dessert services.

Sunderland and Staffordshire lustre jugs and tea sets.

A large stock of old Pewter plates, dishes, candlesticks, tankards, etc.



SHERATON SIDEBOARD (c. 1790). Mahogany, inlaid with medallions of satinwood, and banded with holly. An example unusually rich in color, and, in spite of its compactness, offering unwonted drawer and cupboard space.

THE New Booklet about the Rosenbach Galleries will be sent to whomsoever asks for it. It is a delectably printed brochure and it gives some intimate glimpses of a very remarkable establishment.

A little reading of this booklet will make a trip to Philadelphia seem a matter of immediate urgency; and no doubt it is.

For the Rosenbach Galleries are a place of kaleidoscopic change and frequent visits bring most frequent satisfaction.

Furniture, decorative accessories and the like are on exhibit only at the Philadelphia galleries. But by arrangement, items will be forwarded to New York for examination.

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BRUSSELS TAPESTRY (17th century).

Cartoon attributed to LeBrun. One of a set of 4 panels depicting mythological scenes, noble in form and composition and displaying rich architectural and landscape backgrounds. *Sizes of panels, approx. 11½ x 12 ft., 11½ x 10 ft., 11½ x 8 ft., 11½ x 15 ft.*



BRUSSELS TAPESTRY (17th century).

Cartoon attributed to Rubens. One of a set of 3 mythico-historic panels, boldly designed and specially rich in the decorative details of architecture and the profusion of floral adornment. *Sizes of panels, approx. 11½ x 15½ ft., 11½ x 16½ ft., 11½ x 8 ft.*

FOR the large dwelling or the semi-public building, it is wiser to plan on obtaining rich effects by means of tapestries than by elaboration of wood panelling and carving.

Tapestries combine beauty of design with fine color, and their textured surface conveys a sense of



OUDENARDE TAPESTRY (17th century).

After Teniers. A characteristic rural festival, in which the Flemish love of nature is observable. There are 5 panels in the set. *Approximate sizes: 10 x 15 ft., 10 x 13 ft., 10 x 11 ft., 10 x 9½ ft., 10 x 10 ft.*

warmth and comfortableness even in great apartments.

And while the value of woodwork declines with the depreciation of the building, that of tapestries steadily advances. Hence there is truth in the advice to spare on the building, and to spend on its movable equipment.

THE three tapestry panels here illustrated are from my personal collection of furnishings of which the greater part has now been sold. These are all finely woven pieces in the seventeenth century Flemish manner, very beautiful in color, extraordinarily well preserved, and, since they are procurable in sets, excellently adapted to the requirements of individual galleries or apartments. Because any photographs are necessarily inadequate, I urge personal examination of these tapestries. The more rigorous the tests applied, the more evident will be the fact that these examples present an opportunity for purchase without parallel today in the American market. And that is due to the fact of private ownership.

ADRIEN F. WELLENS

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ANTIQUES

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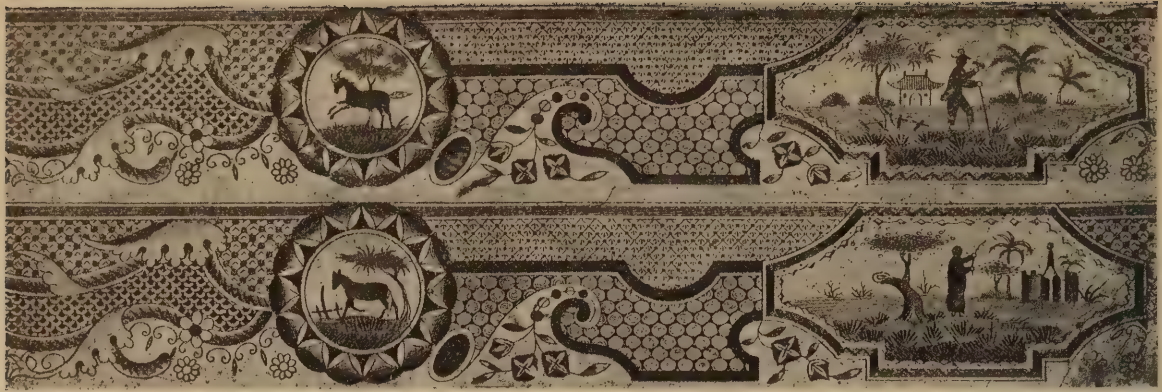
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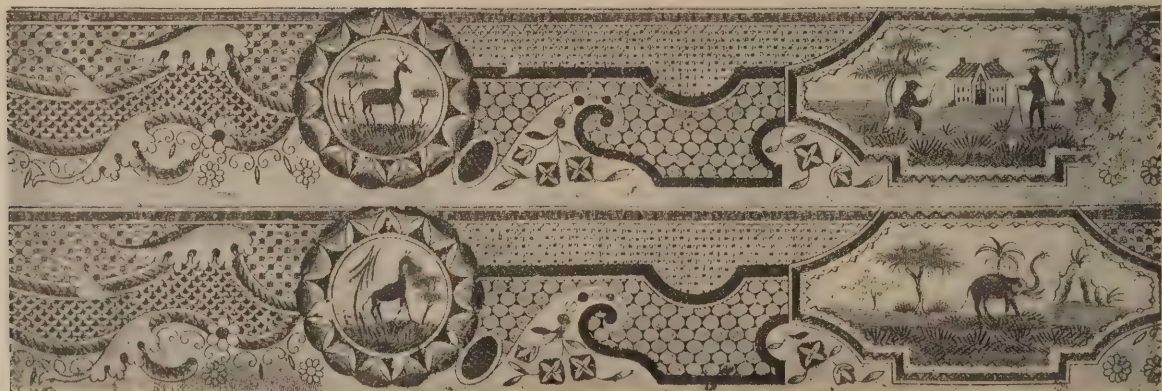
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Centre: Blue ware design. Observe the early inner border. Original approximately $7\frac{1}{2}$ inches in diameter. Above and below: Blue ware borders, designed for a platter. Originals approximately $1\frac{3}{8}$ inches wide.



ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

JANUARY, 1925

Number I

The Editor's Attic

The Cover

SOME day, no doubt, after the Currier and Ives fever has run its course, American collectors will begin to discover hitherto unsuspected merits in the early chromo-lithographic prints issued by the Prang Company during the last four decades of the nineteenth century. The field which these prints cover is extraordinarily wide, though it is to be remarked that, while Currier and Ives were frankly mere purveyors of pictures for the populace, Louis Prang and his successors have pretty consistently claimed to be primarily in alliance with the Muses.

An important item in the Prang business was the pictorial greeting card of the type which preceded the present more or less personalized scraps of paper disseminated at Christmas and the New Year. Well-known artists were employed for their designing. This month's cover offers a fair example. It is taken directly from an original painting by Captain Harry Beard, who painted virtually all of the prize holiday cards for Prang and for most other firms similarly engaged. While it is neither signed nor dated, the painting was doubtless produced in some one of the years between 1880 and 1887, during which period cards of the type under discussion enjoyed particularly high esteem.

Captain Harry Beard, by the way, was one of that talented family whose father was James H. Beard, National Academician, and a well-known painter of his day. Harry Beard, christened William Henry Beard, besides being an illustrator, was known as a contributor of both oil and water color paintings to the exhibits of the Academy of Design and the Water Color Society. A brother, Thomas Francis Beard, was known the country over as Frank Beard, cartoonist, chalk-talk man, doctor of divinity and college professor. There was, too, an oldest brother, James Carter Beard, and a youngest, Daniel Carter Beard, besides two sisters, Lina and Adelia. All were artists and authors.

Of this talented family only Lina Beard and Daniel Carter Beard survive, the latter, aside from his work as an artist and author, having established himself as a kind of patron saint of boys and their out-of-door enterprises. It is to him that the Attic is indebted for the information con-

tained in these notes and for the safe attribution of the cover drawing to Harry Beard. The original of this picture, it should be stated, now belongs to Aaron Davis, of Nahant, Massachusetts, who has courteously loaned it for reproduction.

More Zanesville Glass

IN her article on Ohio glass, published in *ANTIQUES* for October, Rhea Mansfield Knittle mentions a flask, on one side of which appears a basket of fruit (illustrated) and on the other a cornucopia. Flasks bearing these designs, either in conjunction or separately in combination with another device, have generally been attributed to the Kensington glass works at Philadelphia.* Despite this trend of attribution Mrs. Knittle makes observation as follows:

Though without proof positive, I also feel that this flask was made by Shepard and Co., as well as at Kensington, during the same period. I have found one example with an indistinct mark which I believe to be *Zanesville*, and have encountered more of the same type in the Muskingum Valley. The heavily ribbed sides, the texture and the outstanding modeling of this piece are, furthermore, identical to those of other White Glass products.†

Evidence in support of Mrs. Knittle's judgment has been not long in forthcoming. In the collection of H. H. White of Cleveland, Ohio, occurs a *Cornucopia and Eagle* flask quite evidently based on a Kensington design, but identified as an Ohio product by the Zanesville mark. This flask—of half-pint capacity—is of deep red brown color. The obverse displays an eagle—not without spirit of its own—supported on an elliptical medallion, which, in its turn, bears the two-line inscription

ZANES
VILLE.

In so far as opinion may be based on photographs, this Zanesville flask, while in many respects similar in design to its immediate Kensington analogue illustrated and described by Van Rensselaer‡, is from a mould less skill-

*Van Rensselaer, *Early American Bottles and Flasks*, New York, 1921, pp. 26, 60, 62, 96, 98, 99.

†*ANTIQUES* for October, 1924. (Vol. VI, p. 202).

‡Van Rensselaer, *op. cit.*, page 26 and plate XXIV.



Fig. 1—ZANESVILLE GLASS

Cornucopia and Eagle flask. Flasks bearing this design have generally been attributed to the Kensington works at Philadelphia. That similar flasks were produced in Ohio is indicated by the mark "Zanesville" in the medallion beneath the eagle. Owned by H. H. White.



Fig. 2—ZANESVILLE GLASS

Marked "Murdock and Cassel" on one side; "Zanesville, Ohio" on the other. Owned by H. H. White.

fully made. The point of importance here, however, is the fact that Zanesville is proved to have used cornucopia and eagle in combination for flask decoration. (Fig. 1.) The inference that the popular fruit basket was also called into service seems highly reasonable. The factory here concerned appears to be the White Glass Works during the 1822-1835 period.

Mr. White is likewise the owner of another marked Zanesville flask, produced apparently at the New Granite Glass House during the régime of Murdock and Cassel, subsequent to 1823. Like the *Cornucopia and Eagle* flask, this has not hitherto been published and is now illustrated in ANTIQUES by courtesy of Mr. White. It is of pint capacity, in aquamarine glass. One side bears the inscription *Murdock and Cassel*; the other side the inscription *Zanesville, Ohio*. (Fig. 2.)

This flask is mentioned by Mrs. Knittle in a reference to the Van Rensselaer index. The latter, it may be noted, is in error to the extent of misprinting Murdock as Murdoch, and of omitting the name of Cassel.

Knowledge of our indebtedness to Ohio factories for various types of interesting glass is growing apace. For this fragment the Attic is happy to acknowledge the courtesy of Mr. White.

The Flood of Years

AND while the Ohio illumination is in progress, it may be well to drag into the limelight a few specimens of latter-day glass produced in the region west of the Alleghenies, and, until quite recently, given usual classification in the Sandwich category.

Exhibit the first consists of four white glass dishes, which, not very long since, were purchasable—including a full cargo of mustard—at ten cents each. As the mark on the under side of one of them indicates, they were produced by the E. C. Flaccus Company of Wheeling, West Virginia. Mrs. Knittle, who owns the collection from which these are taken, states that similar designs were turned out at Steubenville, Fostoria and Findlay, Ohio, and probably at Louisville, Kentucky.

A Patriotic Betrayal

IT seems improbable that the fad for peddling mustard, or toilet cream, or whatsoever other paste may have nestled beneath the decorative covers of these containers, can have long continued. To date these vitreous hand-maidens of commerce with some accuracy is, therefore, quite simple. They are betrayed by Uncle Sam. That contemplative figure, sitting on a battle ship, master of all he surveys, can have been produced only during the time when American naval victories in the Spanish War of 1898, were still fresh in mind.

Yet, it is only fair to state that the smug canine which reposes on the cover of one of these containers, and the deer—forever fleeing—on another both suggest a period of design somewhat antecedent to that which produced the jingoistic Uncle Sam. If the two quadrupeds in question had chanced to be the crowning glories of Parian match boxes instead of mustard pots, they would find suitable classification at least twenty-five years earlier. As it is, they may possibly be resurrections of previous models devised for other materials and other uses.

Late Commercial Indiscretions

MRS. KNITTLE also attributes to various Ohio factories, such as Bellaire, Steubenville, Findlay, Fostoria, or to their rivals in Wheeling, Louisville or Pittsburgh, the articles pictured in exhibit the second. This consists of a sapphire dessert dish, an amber lamp, a citron dessert dish, a white glass spoon holder, a white glass relish dish, and a citron and opal glass vase,—this final item evidently quite fancy. With the possible exception of the lamp, these pieces are clearly of the post-Sandwich period. The only significant thing about them is the opportunity which they offer for naming a few among the host of middle western factories which have been turning out such stuff for a generation and more. It is pleasant, likewise, to know that New England may be relieved of some measure of accountability for late nineteenth century glass.

Where Credit is Due

IN opening up a field of investigation hitherto virtually closed, Mrs. Knittle has rendered a very great service, not only to collectors, but to historians of American industry. The early Ohio pottery and glass which she discusses may boast considerable intrinsic interest; the later product deserves at least that general identification of sources which has now been supplied.

Mrs. Knittle has suffered the obvious disadvantage of being the first to collect and collate for publication the scattered material of her subject. Some surmise and much dependence upon records of doubtful reliability have been inevitable. As yet, however, no errors of consequence have been pointed out in her studies prepared for *ANTIQUES*. The meticulous may be interested to learn that question has arisen as to whether Sarah Zane, who married John McIntyre, was the daughter of Ebenezer Zane, or was his sister, as stated in the July number of *ANTIQUES*. Apparently the odds are in favor of the latter relationship.*

Mrs. Edmund C. Brush, of Zanesville, Ohio, who was courteously concerned as to the correct history of the Zane family, has likewise suggested that the town of Putnam, now a part of Zanesville, was named for General Rufus Putnam purely as a matter of distant admiration, although the gallant leader never resided elsewhere in Ohio than in Marietta. On the other hand, it has been credibly stated that when the name Springfield was changed to Putnam, the christeners celebrated at the home of General Putnam.†

Mrs. Brush has likewise queried the correct naming of one or two early Ohioans who are listed as pioneers in the founding of Zanesville. All such names, however, have been derived from old records. Where old records disagree, little is to be gained by worrying about their minor details of statement, except as positive proof one way or another is available.

*See *Business Review of Muskingum Co.*, published Newark, Ohio, 1890; p. 17.

†*Past and Present of the City of Zanesville and Muskingum Co.*, by J. Hope Sutor, Chicago, 1905; p. 83.



Fig. 4—MUSTARD JARS (1890-1900)

Quite frequently attributed to Sandwich, these specimens were made in West Virginia. And they can claim no great antiquity. The Spanish War produced Uncle Sam, and the others probably came tumbling after, or very shortly before. The illustration at the right shows the stamped bottom of one of these jars.



Fig. 3—OHIO GLASS (1890-1924)

Pictured not because it is either good or beautiful, but because assurance that it was made in Ohio relieves New England of a serious accountability.

Another Pearl

WHEN a dealer is willing to share knowledge of his sources of supply with the general public, his liberal impulse should be encouraged. W. B. Spaulding, of Haverhill, Massachusetts, has no desire to stand between any collector and the opportunity revealed in the following letter which he has recently received. Here it is:

Dear & Respected Sir—

i have and old corner piece in black walnut. it is terrible old. it has 5 (five) shelvis i just jap a lacked it an you can see your face in it. their aint a crack in it and i want to get rid of it as it was my first husbands furniture and i have just got rid of him and dont want it thrown in my face by my husband that i have now. So i am selling it for fifty (50\$). Some folks call it a whatnot.

With kind regards—

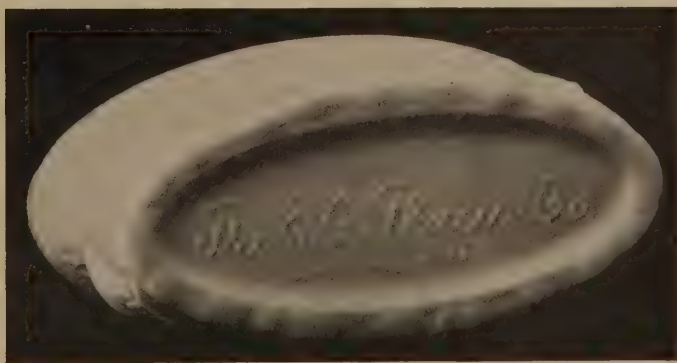
P. S. i dont want checks.

Jane Ann Smout.

Sure Cure for Hunger

IN the striving for quaintness, it is all too easy to be led astray. A restaurant along the antique-strewn New England coast conspicuously displays the following somewhat disconcertingly frank advertisement:

YE OLDE FRYDE CLAM
S H O P P E



Currier & Ives*

Picture-Makers to Uncle Sam

By FRANK WEITENKAMPF

THE activity of Currier & Ives, extending over sixty years, is summed up in Currier's early window display card: "Colored engravings for the people, published by N. Currier, 2 Spruce Street, nearly opposite the City Hall. For sale here." (Fig. 1.) That is why these old lithographs interest us. They reflected the life of the people and pictured it for the people. The output of the firm varied greatly in merit, but, at its best, it yields a rich store of historical documents. In that fact, which embraces an appeal to people of widely varying interests, lies its claim to notice.

Nathaniel Currier, born 1813, in Roxbury, Massachusetts, was apprenticed to a Boston lithographic firm, and eventually settled in New York. There, with two hand-presses, he established his printing and publishing business at 1 Wall Street (1835). In 1836-7 he was at 148 Nassau, in 1851 at 152 Nassau, corner of Spruce (2 Spruce). In 1850 he formed a partnership with James Merritt Ives, who, in 1849, had been at 89 Christie Street. Some of their prints bear Currier's name only, as late as 1856; others, the two names, as early as 1852.

Currier & Ives first appear in the 1857 directory. Their address is 152 Nassau until 1872; 125 and 123 Nassau, 1873-7; 115 Nassau, 1878-84; 115 Nassau and 33 Spruce, 1885-94; 108 Fulton, 1895-6; 33 Spruce, 1897-1901. This 33 Spruce address is significant, for Charles Currier was there, 1846-72. Currier & Ives are set down for 1873 as at 125 Nassau and 33 Spruce; N. Currier, in 1866, is listed as "prints 125 Nassau and lithographer 33 Spruce."

Some of the earlier prints are numbered; I have seen scattering numbers from 417 (1846) to 626 (1849); and then one, 401 (1851)! Errors, of course, occurred: one print of 1849 having the address of 153 Nassau. In 1867, Edward W. Currier, son of Nathaniel, appears, succeeding his

father on the latter's retirement in 1880. "The office of Currier & Ives," says the *Tribune*, "was a favorite resort of many prominent men. H. W. Beecher, Horace Greeley, Shepherd Knapp, Ted Thorne, Wm. Porter, Hiram Woodruff, all knew and loved genial 'Nat' Currier." Nathaniel Currier died November 20, 1888; Ives, January 3, 1895.

All was grist to the mill of Currier's presses. Political and military activities, the personal appearance of men in the public eye, clipper ships and steamers, beauties of natural scenery, urban development, sentiment, religious feeling, the attractions of country life, the lure of the West, the call of the open, happenings of the day, the desire to be amused,—all these interests were played upon.

The earliest Currier print that I have seen is *View of the Great Conflagration of 1835*, drawn by J. H. Bufford, published by J. Disturnell and by J. H. Bufford, N. Currier Lith. No. 1 Wall Street. Its companion piece, *Ruins of the Merchants' Exchange*, was also drawn by Bufford,—N. Currier's Press. Currier's early views, such as the *Custom House, New York*, were poorly done. Within ten years, however, the views improved in execution. Moreover, emphasis began to be laid on natural scenery, even in pictures of *New York from Weehawken* and *New York from Brooklyn Heights*, (1849), drawn by Mrs. Frances F. Palmer.

This artist was a standby with the firm for about two decades, doing a variety of subjects. Some of her prints were published by F. & S. Palmer, her husband, Edmund S., being in business in New York during 1844-48. Her name disappears from the Brooklyn directory after 1876.

New York City offered a fair field: *View of the Park, Fountain and City Hall* (1846), *The Battery by Moonlight* (1856), *Central Park: the Drive* (1862), *Bird's-Eye Views* (1869 and 1875), *Summer Scenes in New York Harbor* (1869), by Parsons and Atwater, an interesting agglomera-

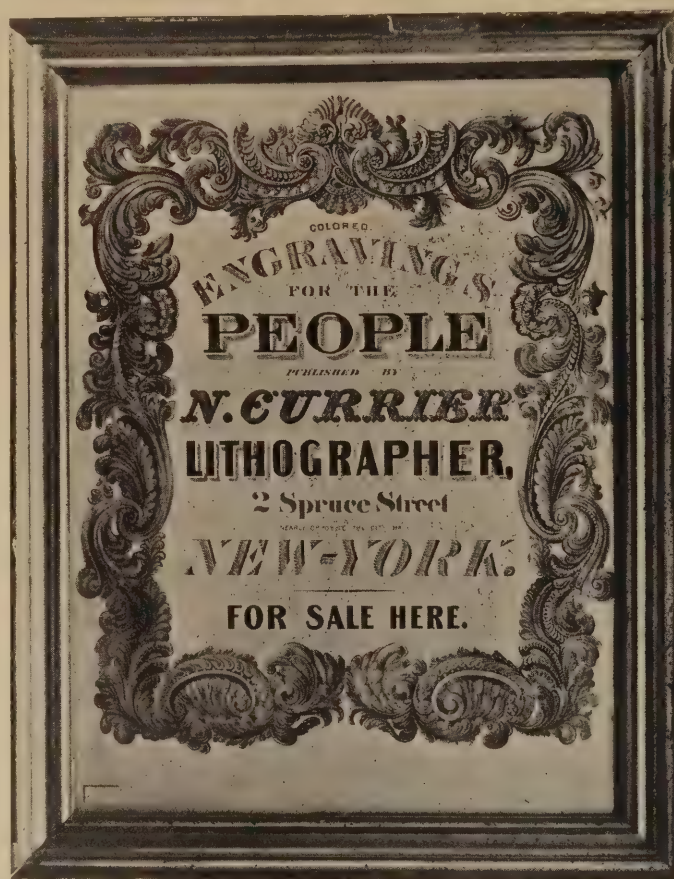


Fig. 1—N. CURRIER'S ADVERTISING CARD

This card appears to have been issued during the 1840's. Certainly until the late 30's Currier was located at 148 Nassau Street. In 1850 he formed his partnership with Ives. At some interim date, he shifted his location to the corner of Nassau and Spruce Streets, Number 2 of the latter. From a print owned by Mrs. P. W. Whittemore.

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Fig. 2 — IN THE CATEGORY OF WAR (N. Currier)

Storming of the Heights of Cerro Gordo. An incident of the Mexican War (April 18, 1847). This well exemplifies the patriotic battle pictures, produced by N. Currier. This and the other illustrations on this page are from the Earl J. Knittle collection of Currier prints.



Fig. 3 — THE GREAT OUTDOORS

The Life of a Sportsman, (1872). The sub-title is *Coming into Camp*. These were happy days: each of the two hunters has enjoyed rare luck.

rion of vehicles. Just a taste, these few titles. *The Suburban Gothic Villa*, Murray Hill. *Residence of W. C. H. Waddell* (1846) remains a valuable record of the appearance of Fifth Avenue, near the Reservoir where the Public Library now stands. The original drawing by A. J. Davis, listed by I. N. Phelps Stokes, was put on stone by Mrs. Palmer, who also delineated the surroundings of the metropolis. The stirring duties of the local volunteer firemen were illustrated with ability by Louis Maurer, who did much of the firm's best figure work, and Charles Parsons, in two series (four prints each) *Life of a Fireman* (1854) and *The American Fireman* (1858), the second entirely by Maurer.

As early as 1848 other cities were pictured: Baltimore and Washington and various small localities. The beauties of the countryside were likewise depicted: *The Hudson at Peekskill*; *The Mountain Spring, near Cozzen's Dock*; *West Point* (Palmer, 1862); *Sunnyside*; *Mill Dam at Sleepy Hollow*; *The Hudson Highlands* (1871). There were, also, views of Valley Falls, Va.; Echo Lake, White Mountains; *Split Rock, St. John's River*; *Harrisburg and the Susquehanna* (Palmer, 1865); *The Bridge at the Outlet, Lake Memphremagog*. Some foreign scenes, too,—*Alnwick Castle*; *Banks of Doon* (Palmer), *Stratford-on-Avon*; *The Seven Churches of Clonmacnoise on the River Shannon*; *Lake Kil-*

larney (1869). The *View of the Delaware* (1860) by Inness and Wm. Ranney's *Marion's Brigade Crossing the Pedee* are interesting examples of sporadic attempts to put paintings into circulable form. That recalls *The Cooling Stream combined from paintings by T. Creswick and T. S. Cooper*.

Meanwhile, to return to the forties, the Mexican War was to be pictured. In that decade, and subsequently, Colonial history, the Revolution, and the War of 1812 were also drawn on for subjects: *Landing of Columbus*; *Landing of the Pilgrims*; *Death of Warren at Bunker Hill*; *Marion and the British Officer*; *Washington at Valley Forge*, *Crossing the Delaware* (1876), and his *Reception by the Ladies, on passing the Bridge at Trenton, N. J., April, 1789, on his way to New York to be inaugurated* (done twice in 1845); group portraits (1846) of heroes of the War of 1812, of the kind engraved on copper during that war. These were familiar types of conventional Currier & Ives lithography.

But with our adventure across the Rio Grande, a new artistic impulse made itself felt in the work of Napoleon Sarony, who afterward started his own lithographic-business (later Sarony & Major, subsequently Sarony, Major & Knapp). His drawing of Gen. Ampudia discussing the *Capitulation of Monterey* (1846) was especially good.



Figs. 4 and 5 — SCENES FROM AMERICAN LIFE

Bound down the River and *A Home on the Mississippi*. These two prints belong in the 70's. Such pictures, which help to fix the appearance of things in days gone, well merit keeping.





Fig. 6—DISASTERS OF THE DAY (N. Currier)

Currier picture of the wreck of the Hudson River steamer, *Swallow*, which occurred in the spring of 1843. From the collection of Mrs. Arthur A. Folsom.

Palo Alto (1846), by J. Cameron.

The sentimental *Soldier's Adieu* and *Soldier's Return* may start one on a research to verify the correctness of the uniform. (C. Currier issued a pair with the same titles.) At this period there were also prints such as the *Independent Guards* (1843), a response to the interest in militia organizations.

As we get into the fifties an important development appears: the sporting print. N. Currier had issued some of these in the early days, for instance, *Woodcock Shooting*, *Waterfowl Shooting*, and *Despatched to Headquarters* (a fox-hunter thrown over his horse's head), copied from English originals, of which, as Maurer says, he had a stock. Two early trotting prints were *Peyton and Fashion in their great Match . . . 1845*. From *Nature and on Stone*, by C. Severen, and *Mac and Zachary Taylor in their great Contest at Hunting Park Course, Philadelphia, 1849*. M. Delattre del. In that field some of the most noteworthy of the firm's lithographs were produced. Cameron did some, but those by Louis Maurer are especially fine. Maurer, a rider and ardent lover of the horse, pictured famous trotters such as Geo. M. Patchen, and drivers such as Budd Doble. He drew, after J. H. Wright, Rysdyk's Hambletonian (1876). Edwin Forbes also portrayed some horses. These pictures of betting favorites, and of their performances on the Union (Long Island), Utica, Buffalo, and other courses, give a history of trotting, and show the change, from racing with mount, through four-wheeler and high-wheel sulky to the modern low-wheel type. Private owners appeared as drivers; so in *Fast Trotters on Harlem Lane*, in which Wm. H. Vanderbilt drives Myron Perry, and Bonner the famous Dexter. "Fancy subjects" illustrated the thrill of the sport, as in *A Close Lap on the Run in*, and *Going to the Trot: A good Day and a good Track*, or presented the humor of the thing (Thomas Worth). Horse

Among other Mexican war scenes were *Battle of Monterey* (1846); *Death of Major Ringgold*, *Battle of Palo Alto* (1846); *General Taylor at the Battle of*

racing prints came out as late as the nineties. Other branches of sport were illustrated—rowing, pedestrianism, pugilism (J. Cameron portrayed a number of fighters), and what not—more points of contact with an omnivorous public.

Maurer, who later became partner in the lithographic firm of Heppenheimer & Maurer, and who is with us today, was an enthusiastic huntsman, and had a hand in the making of the best sporting prints of Currier & Ives. Some he designed himself, e. g., *Camping out: Some of the right Sort*. Others he drew from paintings by Arthur Fitzwilliam Tait, an English animal painter, born 1819, who settled in this country in 1850, and became a member of the National Academy of Design.

A number of Tait's paintings reproduced by Currier &

Ives were exhibited at the Academy in the fifties and sixties. Among his pictures were *On a Point* (1857), *Flushed* (1857), *American Field Sports: A Chance for both Barrels*, *Trout Fishing on Chateaugay Lake* (i.e., through the ice), all put on stone by Charles Parsons. The versatile Mrs. Palmer produced *Woodcock Shooting* (1852, 1870), *Return from the Woods*, and *Quail Shooting. Setters the property of S. Palmer* (1852).

Maurer and Tait were prominently identified with Western scenes, as Maurer was with every specialty in which this press reached its highwater mark. The romance of the West, in those days of covered wagons, possessed an engrossing glamor. Among Tait's scenes on the plains are *The Prairie Hunter: one rubbed out* (1853), *A Check: keep your Dis-*



Fig. 7—VICTORIAN SENTIMENTALITY (Currier & Ives)

Picturing Little Manly; and as a decoration in the nursery calculated to exercise a benign influence. From the collection of Earl J. Knittle.

tance (1853), with Crockett the central figure, *The Pursuit* (1856), and *The Last War Whoop* (1856), the last two on stone by Maurer. Harry T. Peters has called attention to interesting details in these prints, beadwork moccasins, woven lariats, various parts of harness. To the titles enumerated, Tait added others.

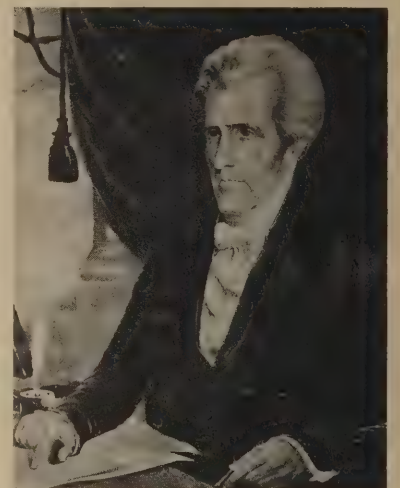


Fig. 8—THE FIELD OF PORTRAITURE (N. Currier)

Andrew Jackson, seventh president of the United States. A well-drawn and dignified picture. From the collection of Mrs. Arthur A. Folsom.

George Catlin, too, signed several scenes from Indian life.

The movement toward the Pacific was summarized in a lithograph painted by J. M. Ives, drawn by F. F. Palmer (1868), *Across the Continent*, a comprehensive composition taking the eye from the ordered life of Eastern civilization, via railroad and emigrant wagon trains, to the boundless prairies beyond. Mrs. Palmer's *The Pioneer's Home at the Western Frontier* (1867) presents an idyllic state of affairs. Then there were *The Rocky Mountains: Immigrants crossing the Plains* (1866), *A Home in the Wilderness* (1870), *Gold Mining in California* (1871), *The Arkansas Traveler* (1870), and the like.

Sentiment was served up by Currier in such prints as *Look at Papa, Look at Mama, Lovers' Quarrel, Lovers' Reconciliation, Lovers' Return* (1852), and by Currier & Ives in *Sale of the pet Lamb, Willie's little Pets, Little Brother and Sister* (1863) and so on. For "serious thinkers" there were *The Four Seasons of Life* (1868) painted by Ives, drawn by Palmer and Cameron, or *Stages of a Woman's Life, from the Cradle to the Grave*. Temperance was not neglected as various moral and symbolic prints attest. Church people were served with *The Last Supper, The Infant St. John, Crucifixion* (1847) and *Search the Scriptures*, the last named with

the insinuating address *Tract House* (152 Nassau, home of the American Tract Society.)

The pleasures of wanderlust could be enjoyed in the contemplation of steamers plying the Atlantic, some—*Great Eastern* (1858), *Leviathan* (1868)—signed by Charles Parsons, later art editor of Harper Brothers. The romance of the clipper ship was reflected in *Dreadnaught* (1854), by Par-

sons; *Dreadnaught* (1856) painted by D. McFarland, drawn by Parsons; *Great Republic; Flying Cloud* (1852), painted by E. Brown, Jr.; and *Sweepstakes* (1853), by F. F. Palmer and *Nightingale*, by Parsons, both from paintings by J. E. Butterworth. The Mississippi steamboat was presented *per se* (*Mayflower*, 1855, by Parsons), or in the exciting *Midnight Race between the Natchez and Eclipse*, by Palmer (1860). Yachts, too: *Cutter Yacht "Marie"* F. F. Palmer del., J. Butterworth on stone and *Sloop Yacht "Pocahontas of New York. C. Parsons del.* (1881). Mrs. Palmer even immortalized *The Ferry Boat*. Furthermore, shipwrecks and fires on land and sea were dramatically delineated, as for example: *Awful Conflagration of the Steamship Lexington in 1840*, drawn by W. K. Hewitt, *Explosion of the "Peacemaker" on U. S. Frigate Princeton* (1844), and the *Great Fire at Boston* (1872).

Chappaqua Farm (1872), suggestive of bucolic Horace Greeley, leads to felicities of rural life: *Haying Time: The first Load*, painted by Ives, drawn by Palmer; *Return from Pasture* (1857), and others, by Palmer. The country was shown in *Spring, Summer, Autumn* (by Palmer, 1864) and *Winter*, the latter season specially affected by G. H. Durrie, who exhibited some paintings at the National Academy. Another specialty is illustrated in Tait's *American Forest Scene: Maple Sugaring* (1856), while farm life in general was well summarized in Maurer's *Preparing for Market* (1856), with details of farmyard, harness, and what not. Even the country has drawbacks,—*Holidays in the Country: Troublesome Flies* (1868). *Eventide, Oct., : The Village Inn* (1867), by B. Hess, breathes a feeling that suggests poems: *The Old Oaken Bucket, Village Blacksmith, Wayside Inn, Gray's Elegy*, all by Palmer, 1864. And, of course, *Home, Sweet Home* (1869).

Interest in prominent persons was catered to in many portraits of national heroes such as Jackson, the Presidents, political notabilities such as Dallas, and others,—



Fig. 10—MORAL SUASION (Currier & Ives)
Life and Death. A popular memento mori in its day. Examine it through half-closed eyes. From the collection of Earl J. Knittle.



Fig. 9—FREAKS AND CELEBRITIES (Currier & Ives)

The Wonderful Albino Family. "They have pure white skin, silken white hair and pink eyes!" Barnum's museum freaks found their way into the list of celebrities immortalized by Currier and Ives. For this there is good artistic precedent. Perhaps the earliest of Albrecht Dürer's copper engravings portrayed a pig which had been born with a double allowance of legs. It was produced for the same purpose as the Albino picture—to lure the pennies of the yokels. From the collection of Earl J. Knittle.



Fig. 11 — CLIPPER SHIPS (N. Currier)
The New York clipper ship *Challenge*.



Fig. 12 — BEAUTIES OF THE COUNTRYSIDE (Currier & Ives)
In this instance an Indian encampment on the St. Lawrence.

Jenny Lind als Tochter des Regiments; *Heenan and Sayers* (1860); *Sarah Bernhardt*; *William Tillman, colored Steward of Schooner S. J. Waring, which was captured by the piratical Brig Jeff Davis and recaptured by Tillman and Wm. Sledging, receiving visitors daily at Barnum's Museum and the Wonderful Eliophobus Family . . . from Madagascar*. Who will say that Currier & Ives were not "up to the minute"?

Then the Civil War switched the limelight on all sorts of saviours of the Nation,—some of whom made good. Even in that period of storm and stress one had to turn aside, to record such affairs as *Gen. Tom Thumb's Marriage at Grace Church* (1863). Military events did not call forth the firm's best efforts. There were plenty of battle scenes, poorly drawn and crudely colored: *Bombardment of Fort Sumter*, *Storming of Fort Donelson*, and naval actions, *Terrific Combat: Monitor and Merrimac* (1862), all issued promptly.

Sentiment was considered in prints such as *Home from the War* (1862). Politics went on, and we have the *Democratic National Amphitheatre* of 1864, as well as political banners, of the kind that had been produced for twenty years. But the most important Civil War production lay in the field of comic art.

Into the domain of political caricature Currier & Ives had made incursion as early as the Mexican War. But the presidential campaign of 1856 brought the first sustained

effort in this direction. In those days, cartoons dealt not with individual happenings, commented on immediately by newspaper cartoonists, but aimed to present an entire political situation. The old device of the looped speech issuing from the mouth of a character depicted was freely introduced. Here, again, Maurer was prominent. In 1864 Currier & Ives were occasionally on both sides of the fence, impartially attentive to sales. Subsequently, Thomas Worth did distorted, gaudily colored *Darktown* comics, chronicling the doings of the *Fire Brigade* (ten listed, 1884-94), and others in a supposititious town of colored population. The firm occasionally issued other humorous pieces, such as *The Inconvenience of Wearing Coffee-Bag Skirts*.

Other lithographic firms also served the needs of "visual instruction": Hoff, Magee, Duval, Sarony, Nagel & Wein-gaertner, E. B. & E. C. Kellogg, Thomas Kelly, J. Baillie, O. Knirsch, R. S. Spence, Henry Schile. But none so consistently and prolifically as Currier & Ives. In time, the illustrated weeklies crowded out the separate print as a pictorial newsgatherer. But the interest of the Currier & Ives prints remains. They reflect so much of the activities, interests, and ideals of the American people, that Currier & Ives might have paraphrased the Latin saying *Homo sum etc.*, for their own principle of action: "I am an American, nothing American can be foreign to me."





Fig. 1 — A CHAIR OF LATE PERIOD

To be compared with Figures 10 and 11, page 304, of *ANTIQUES* for June, 1924. The two chairs are after the same general pattern, but note how this one falls short in turnings, curves and decoration. Owned by Mrs. Charles A. Sawyer.



Fig. 2 — DECORATION ON A LATE EMPIRE CHAIR

Note the appearance of the bird, while other elements of the design show a distant relationship to earlier motifs. Owned by Mrs. Robert T. Evans.



Fig. 3 — BOSTON ROCKER (1830-1835)

The motifs are very large and the center figure, supposedly an apple and three leaves, appears to have been applied upside down. Owned by Mrs. Charles A. Sawyer.

Painted Furniture in America

III. *The Decadent Period*

1835-1845

By ESTHER S. FRASER

WITH our two preceding chapters, the tale of early nineteenth century painted furniture is almost told. We have learned that, during the first two decades of the century, the very best of decorated furniture was manufactured, and that it was, in the main, ornamented with gold-leaf or colors after the finest Sheraton tradition. The third decade discovered a method of stencilling with bronze powders, and stencilled furniture became exceedingly popular and hence widely distributed among all classes. Free-hand decoration in this era is nowhere to be found; everything was stencilled, from tin trays to bedroom sets.

Knowledge of the stencil process must have been widespread among the decorators, but so carefully did they guard their method that it has since become almost a lost art. Its influence in reducing factory production costs was largely responsible for the stencil and its wide utilization, but after ten or fifteen years its popularity brought about its downfall. By 1835 painted furniture had been reduced to a degenerate type with decorations of a crude sort,

sometimes stencilled, sometimes painted in muddy colors. This clumsy style lasted for about ten years, and then painted furniture recedes from sight as rose-carved rosewood and black walnut invaded every home.

In this last period, 1835-1845, furniture followed the very late Empire style, and was generally massive and shapeless in comparison with Sheraton types. Stencilled decorations also lacked artistic merit,—clumsily cut stencils, and as few of them as possible, sufficing. We notice the bowl containing fruit all of one kind; the stencil which is cut in one large piece to apply with a single motion. We find funny little figures of men and animals treated in a naturalistic manner, tiny fountains, and massive scrolls. In general, very fine detail work is omitted, although we do not find this omission universal. There were, undoubtedly, a few decorators of the old school still working, who executed designs with a skillful hand; for we occasionally discover a pattern of late type which is, nevertheless, carefully cut.

Besides the late furniture which is enlivened by stencilled decoration only, some pieces were produced bearing

a painted design in natural colors, and some exhibiting decorations which combine the two methods. Much of the common yellow* furniture of this period carried a painted decoration of melon, plum, grapes, and grapeleaves, with grotesque tendril scrolls predominant. We see this decoration everywhere, and tire of it quickly, because its design is in itself far from excellent. The colors are muddy, and the furniture is frequently striped with a broad band of olive green, which adds nothing to its attractiveness. The combination of painted and stencilled decoration occurs frequently, where elaborate scrolls executed in bronze stencilling form a frame within which bloom naturalistic roses and daisies. This type of decoration was in style in England about 1812, and I am surprised that America was so slow to copy it. The scrolls suggest rococo designs, and were used during our French revival, which occurred about 1835.

So much for general description. Getting down to specific examples, let us study Figure 1, a chair which is a late and degenerate offspring of the Sheraton fancy type. (*Compare*

*"One set of eight mahogany chairs, cane seat chairs, flag seat chairs, common yellow ditto." From the *Boston Press*, April 15, 1834.

†Vol. V, p. 304.

Figures 10 and 11 in ANTIQUES for June, 1924†.) The shape of this chair back is almost the same as that of its prototypes; yet it misses the curve and the points of grace which the Sheraton fancy displays. The front legs are as shapeless as the back, and at no point do handsome turnings emphasize their form. Instead of such turnings we find bands of yellow striping, as many as six occurring in the middle of the front stretcher where a ball turning should have been. For further decoration, we find in the centre of the upper rail a single poorly stencilled plum surrounded by something indeterminate between a jagged leaf and a sunburst. The middle slat is adorned with a design so highly conventionalized that it bears but slight resemblance to those earlier stencil designs sometimes used across the front of a chair seat. The design on the stiles has similarly degenerated into dots and dashes supposed to represent a bell-shaped flower, and an entwined arrow. Notice how rough the yellow striping is, and how it fails to frame the slats, but runs across the top and bottom only. After you study this chair, I think that you will agree with me that it represents a period of decline in the arts.

We frequently find chairs of late Empire type which have urn-shaped splats decorated with stencilling.



Fig. 4—CRADLE ROCKER (c. 1835)

A curious combination of painted and stencilled decoration. The top and seat are adorned with gold stencilling while the broad stretcher at the base has a decoration in yellow, yellow green and blue green. Owned by the author.

These designs are unusually crude, although I once saw a set with fine stencilling on it. My only explanation of the fact was that the decorator had applied some of his old stencil designs of better days, perhaps because he loved them, perhaps because the purchaser requested it. But, in general, these late decorations consist of bunches of grapes, or scrolls with fountain and birds. In this late period we often find colored bronze powders used, of rosy or greenish hue, beside the gold and silver we are accustomed to. In 1845, I find "bronze powders of all colors"* advertised, which indicates a demand for them at that period.

The Boston rocker furnishes many examples of late stencilling. This degenerate type is shown in Figure 3. It consists of fruit and leaves ungainly in proportion and lacking in any delicacy of expression. Such space-killing motifs as this require very little time to cut, and doubtless are the outcome of efforts directed toward the lowering of production costs. This chair illustrates what I mean when I say that factory influence caused the downfall of stencil decoration.

Stencilling of a degenerate type appears on the cradle rocker (Fig. 4) which stands by the great fireplace in my kitchen. The design of the bowl is coarse and six identical melons more than tax its capacity. Most of the decoration on this rocker is stencilled; but the stretcher across the front and the arrow slats in the back carry a curious green leaf design. The brushwork is not fine, however, and such free-hand work could be quickly executed.

The most astonishing thing to me about this piece is the yellow striping, which occupies every slat where striping could possibly be accommodated! Ordinarily it takes me ten minutes to stripe a chair; but, when I restored this

rocker, I spent exactly three hours and ten minutes following the faded career of this yellow line. Even the sides of the seat and the rockers were striped!

This rocking bench, by the way, is unique in its construction because the cradle part is hinged into the seat and is not removable. It is an odd piece which I am very fond of, even if it does belong to the decadent period.

Another combination of stencilling and painted decoration is seen in the Boston



Fig. 6 — BOSTON ROCKER (1840-1845)

The centre cartouche has flower design in natural colors realistically shaded. Scroll work in bronze. Note swans and fountain on front of chair seat.

rocker (Fig. 6). The scrolls are elaborately cut, and on the front of the seat we see two swans enjoying a small fountain. The flowers in the centre cartouche of the top slat are painted in naturalistic colors with broad brush strokes. The work is not without considerable sparkle and crisp effectiveness. Then there is the yellow set (Fig. 5) which has a purely painted decoration. While very far removed from Sheraton fancy technique, the design nevertheless reminds us that nineteenth century painted furniture was inspired by Sheraton. This set bears a decadent form of laurel spray design, executed in green. The decoration has been reduced to an almost meaningless wiggle, but we can still discern the spray of leaves, which, in Sheraton's lifetime, would have been carefully drawn.

We have now come to the end of our story, which covers the half century during which decorated furniture was obtainable both by the rich and by those not well to do. We have passed from the earliest and best examples of painted furniture to the latest type that may, with any propriety, be called antique. We have encountered rare gold-leaf designs of exquisite grace, and we have seen the same motifs reduced to patterns of clumsy form and careless execution.

To each style of furniture belongs its fitting type of decoration. Let us not permit confusion if we require to have our chairs refinished; but rather let us have Sheraton fancy designs on the earliest type of chairs; stencilling on those articles which fall into the second period, and late designs on furniture of the decadent class. And above all, if we are able to trace the original decoration, let us have the restoration follow it exactly. Such care we owe, as a debt of filial respect, to old-time things and respect will be repaid in satisfaction.

*Edward Black advertises that he is a manufacturer and importer of musical instruments of all kinds, and "Depot of BRONZE POWDER of all colours and qualities, from the best German manufacturer." Longworth's *New York Directory* for 1845.



Fig. 5 — LATE STYLE DECORATIONS (1835-1840)

Washstand shows a distinct Sheraton motif, the laurel spray design degenerated into curving sweeps of the brush. Chair decoration is typical of the late style of yellow furniture. Owned by the Lexington Antique Shop.



Fig. 1—EARLY NINETEENTH CENTURY MINIATURES

Painted on separate bits of paper and mounted on a board, these three portraits and the two on the following page are attributed to James Sanford Ellsworth, an itinerant Connecticut painter. Owned by Howard A. Willard.

A Family Painted in Miniature

By FREDERIC FAIRCHILD SHERMAN

THE five miniature portraits of a family, reproduced herewith, were found some time since in the town of Bristol, near Hartford, Connecticut, by Howard A. Willard of South Glastonbury. They are mounted together on a single board with strips of black paper outlining the edges. A sixth division at the lower right representing a monument beneath a willow tree is evidently an addition by another hand.*

Without question, these portraits were originally individual works. Each is painted on a separate piece of thin water-color paper, and that of the child is shorter than the others, as may be seen from the way in which it is pieced out. On the back of the board upon which the set is mounted occurs an inscription in ink, which seems to read, "Mr. Rufus Winthrop, Stonington (or Southington) \$100."

Whether this is the name of the head of the family represented, and the artist's price for his work, or a later inscription by a more recent owner, it is impossible to say. The figure would be about right, I should think, for five such miniatures by a well-known painter in the middle of the last century—the date to which I should assign them.

The miniatures measure each about $4\frac{1}{2}$ inches high by $3\frac{1}{2}$ inches wide. The faces are very delicately drawn; and the outlines now lost in the background in places. Father and son are blond and the daughters are both brunettes. The boy has large black eyes and wears a blue coat. The younger daughter's eyes are black; the elder daughter's blue. The clothing of all but the boy is black, with white lace and linen trim. The faces are tinted with a very delicate rose flush, and the features of both the parents definitely and admirably indicated. The daughters are best

distinguished by their forms, one a slender, youthful figure, the other somewhat more developed.

These portraits are, I am satisfied, the product of an itinerant New England artist of the period already suggested. They were probably painted between 1830 and 1840 by James Sanford Ellsworth. I have several bits of evidence that lead me to believe that Ellsworth traveled about Connecticut from place to place, at the time, filling commissions. Examples of his work have turned up, for instance, in both Guilford and New London. Again, all of his miniatures which I have found have been painted on paper, and are all done in profile.*

Furthermore, Ellsworth was a native of Connecticut, born in Windsor in 1802. He was a very eccentric individual and upon his return from a western trip was spoken of as a "weather-beaten wanderer." He not only made miniatures but painted portraits in oil as well, and did a pretty fair replica of one of Gilbert Stuart's full-length pictures of Washington, now at the Wadsworth Athenæum at Hartford. He eventually removed to Pittsburgh, Pennsylvania, where he died in 1873 or 1874.

Three of Ellsworth's miniatures are in my possession. Two of them were reproduced in the December, 1923, number of *ANTIQUES*. The other is reproduced herewith for purposes of comparison. This comparison, however, should be confined more specifically to the figure of the mother of this little family. The lace cap, the upright figure and the drawing and modeling of the face are quite similar in both pictures and are very convincing when due allowance is made for the discoloration of the likeness of the mother. The curious upright and rather stiff attitude of all the figures is almost identical and further fortifies my belief in this attribution.

*In reproducing these pictures for publication, they have been separated so as to gain in size. The picture of the monument and its overshadowing willow has been omitted.—ED.

*The child's portrait in the series under discussion appears to be the one exception to the rule.—ED.



Fig. 2 — THE REST OF THE FAMILY

Here, reproduced in somewhat larger scale than the rest of the family, are the two daughters who share the same board with the three pictured on the previous page.

The early American miniatures and more especially those of New England offer a fascinating field for the collector of old-time things. Good examples are still to be found; they are almost invariably exquisite works of art and the artists include most of the greatest of our miniaturists—men like Malbone (of Newport, Rhode Island), Trumbull (of New Haven, Connecticut), John S. Copley (of Boston), Anson Dickinson (of Milton, Connecticut) and Elkanah Tisdale (of Lebanon, Connecticut), besides a number of less famous men like Ellsworth and Emmons (of Connecticut).

Certain characteristics of these various miniaturists should be noted by the amateur collector, as they will be of material assistance in the pursuit of his hobby. Often a knowledge of these will eke out the meagre record of the history of a miniature and of where it was painted, and enables one to attribute it correctly, provided there is familiarity with individual peculiarities of color and workmanship.

John Trumbull, who worked almost exclusively in and about New Haven, painted his miniatures in oil on round, or nearly round, wooden panels approximately three inches in diameter.

Copley's miniatures are generally very small (about $1\frac{1}{2}$ by 1 inch) and are painted on upright oval ivory panels.

They are mostly found in charming little gold locket, sometimes beautifully engraved or set with precious stones.

Emmons worked generally on cardboard of rectangular shape, and many of his likenesses are of generous proportions, some as large as 4 by 6 inches.

Malbone, the greatest of American miniaturists, used upright, oval ivory panels, mostly measuring from about $2\frac{1}{2}$ by 2 inches to $3\frac{3}{4}$ by 3 inches. Some he signed in script "E. G. M." or simply "Malbone." A special feature of his work is found in the fact that it possesses the unusual combination of strong modelling without heavy shadows.

Ellsworth invariably, I believe, painted his miniatures on thin paper. They are mostly delicate in coloring and very well drawn.

Of course it is necessary to fix the dates of the various miniaturists firmly in one's mind, for by so doing one benefits by the evidence of costume in a miniature, which places its period. The collector will do well to secure a copy of Mr. Bolton's *Early American Portrait Painters in Miniature*. He will find it of great assistance, as it tells the various localities where artists worked, and where their miniatures may now be found, for there is often no easier or safer way to establish an attribution than by painstaking comparison.



Fig. 3 — AN ELLSWORTH MINIATURE

Apparently more crisp and decisive in outline and more expressive in modelling than the other miniatures illustrated, this profile is by the artist to whom the others are likewise attributed. Difference in appearance may be due to difference in state of preservation. Owned by the author.



Fig. 1 — THE MARRIAGE AT CANA (mid-eighteenth century French: period of Louis XV)

“An Instrument Used by Ladies”

By WALTER A. DYER

(Except as noted, photographs by courtesy of the Metropolitan Museum, New York)

AS one who has become somewhat acquainted with the innumerable ramifications of the collecting hobby, I have long since ceased to be surprised at any new discovery concerning what people collect. If I should run across a man who was spending his leisure time and spare cash in accumulating all the different kinds of scissors from all parts of the world and representing all periods in the development of scissors, I should be able to contain myself. Nor should I be greatly astonished to learn that this man belonged to a Society of Scissors Collectors of widespread membership. In fact, now that I think of it, I should rather like to meet a scissors connoisseur. But I do not think I should care to collect scissors myself, unless it should be pointed

out to me that in many cases antique scissors have been genuine works of art. Even that is possible.*

Your true connoisseur, consciously or unconsciously, is, I think, chiefly attracted by objects which represent to him three elements—antiquity, art, and romance. Sometimes he adds history. I was particularly conscious of this conclusion, I remember, when I examined the extraordinary collection of old watches of the late Willard H. Wheeler,

on which he had spent many years, much enthusiasm, and many thousand dollars. I was impressed then with the fact that an old watch is not merely a venerable time-piece; it is a fascinating object lesson in history and applied art and a voice from a romantic past.

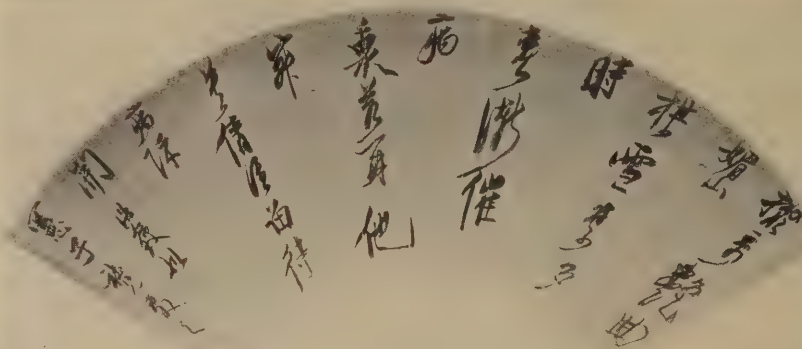


Fig. 2 — LEAF OF AN ANCIENT CHINESE FAN
The inscription constitutes a very effective decoration.

*See ANTIQUES for July 1923 (Vol. IV, p. 23).



Fig. 3—FRENCH FAN (period of Louis XV)
Decorated with exquisitely drawn figures.

And of these same concerns old fans are peculiarly eloquent.

Noah Webster was literal and comprehensive in his definition of the fan, but very prosaic. Doctor Johnson was more imaginative. The fan he called "An instrument used by ladies to move the air and cool themselves." It is a gracious picture, somehow, and yet even the wise doctor failed to take cognizance of the fan's more romantic function as a weapon of coquetry. It is probable that he never contemplated a collection of dainty Louis XV fans.

Not so long ago the word fan would have called up in my mind the picture of a New England church on a Sabbath morning in summer, with decorous ladies, demurely clad, gently waving sober fans. A far cry it is from that picture to a ballroom scene in old France, and yet grandmother's sedate fan was a direct descendant of the fans of that naughty and colorful time.

A collection of fine old fans is bathed in romance. Inevitably it suggests a picture of gallant beaux and powdered belles and old-world amours. Austin Dobson, pondering over one of these exquisite but

formidable "instruments used by ladies," sang of the loves of Louis XV:

"Hark to the dainty *frou-frou*,
Picture above, if you can,
Eyes that could melt as the dew—
This was the Pompadour's fan!"

Could you—do you think—handle the Pompadour's fan and remain unmoved?

From both the artistic and the romantic points of view, interest centers chiefly in the European fans of the eighteenth century, but I suppose we should go back to the beginning of the story. The fan is of oriental origin, and the antiquarian might well be interested in a search for ancient references. He will wish to linger over the pictures of the ceremonial uses of fans—the great peacock-feather fans of India, and the fans of myrtle and acacia wood and of plane-tree leaves that were used in ancient Greek processions, with the modern survivals in the Russian, Greek and Armenian churches. Doubtless the oriental fan was most often used for the prosaic purpose of driving flies and



Fig. 4—MEDALLION FAN (period of Louis XV)

Opens to the full half circle. Note the highly ornate sticks. This handsome piece might qualify as of the Louis XVI period.

other insects away from slumbering potentates, but, even in the early history of the fan, one comes upon an occasional suggestion of romance. According to Euripides, it was no less a beauty than Helen of Troy who fanned herself with the tail of a peacock during the heat of the epic siege.

Through the centuries the shape of the fan gradually changed. At first it was circular, then rectangular, then screen-shaped, and finally semi-circular, or what we know as fan-shaped. The ivory fan, so the authorities say, may be traced as far back as 1000 B. C., while the feather fan is still older.

The fan as we know it, including the folding form, originated in China and was thence introduced, with most of the other Chinese arts, into Japan. Ancient Chinese fans, of which there are some examples extant, were of sandalwood or ivory, richly carved. Later ones were made of painted silk on ivory sticks. The folding fan became a national institution in Japan.

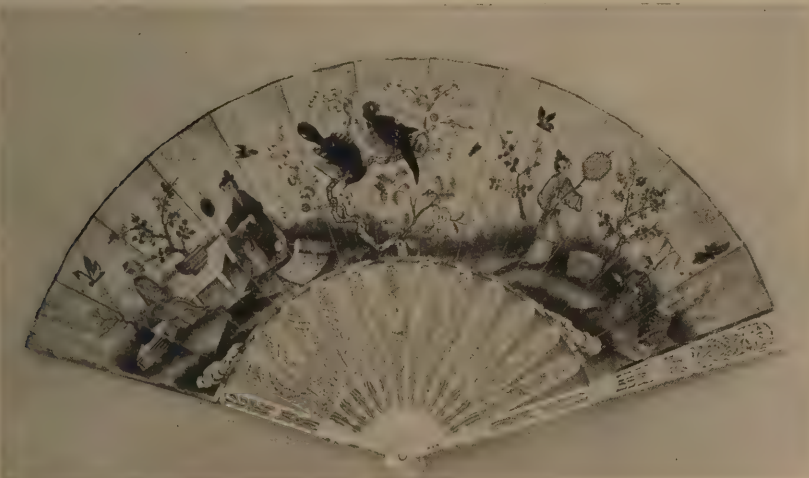


Fig. 5—MANDARIN FAN (period of Louis XV)
Appears to be French, in imitation of Chinese motives.

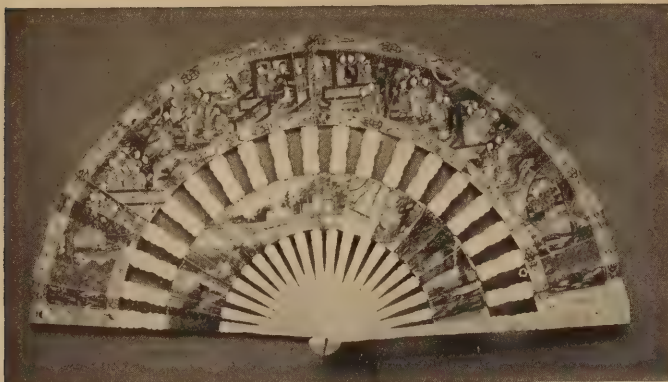


Fig. 6—FAN OF THE CABRIOLET TYPE (eighteenth century)
So-called mandarin decoration. Made in China probably for the French market.

The screen-shaped fan was already in use in Europe when the enterprising Portuguese introduced the folding fan from Japan early in the sixteenth century. The latter became immediately fashionable in court circles. Portuguese artists and artisans turned their attention to fan-making in the Japanese manner. The vogue promptly spread to Spain and Italy, and a little later was introduced into France from Spain. By the seventeenth century fan-making had become an exquisite art.

The European fans of the seventeenth and eighteenth centuries are interesting examples of bijou craftsmanship. They were, of course, entirely handmade. They followed,

in general, the familiar form. The principal parts were the *leaf*, or mount, and the *sticks*. The sticks were pivoted on the *pin*. The sections are called *blades*. The two outer blades, or sticks, are called *guards*, and are often a bit wider than the others and specially decorated. One of the distinguishing marks of the various periods is found in the shoulder of the stick just below the leaf. The fans of the Louis XVI period, which include some of the most artistic examples, commonly had eighteen to twenty-one blades and opened to a full half circle when flat.

Their workmanship was often exquisite. The leaves were,



Fig. 7—WATTEAU FAN: "HIDE AND GO SEEK" (late Louis XV or early Louis XVI period)
By no means decorated by Watteau, but imitating his manner.



Fig. 8—FAN OF FILIGREE SILVER (late eighteenth or early nineteenth century)
Apparently of Italian workmanship and from an Italian source. Said to have belonged to Marie Louise, Duchess of Parma, wife of Napoleon I. From the collection of Surridge R. Cameron.

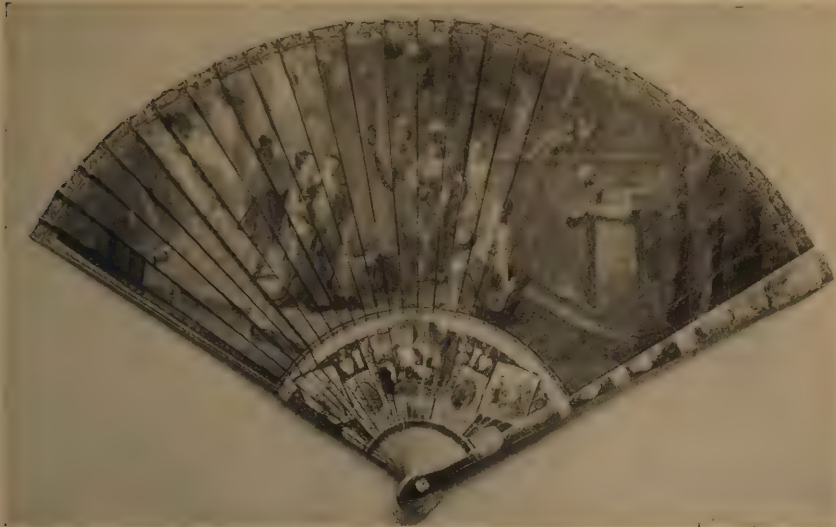


Fig. 9 — FRENCH BRISÉ FAN (period of Louis XV)

in the finest examples, hand-painted on paper, silk, vellum, or the soft, thin skins of very young animals, called chicken skin. They were often beautifully colored and executed in gouache, an elastic medium that did not readily crack in the folds. The sticks were of ivory, mother-of-pearl, tortoise-shell, and fine woods, often delicately carved and fretted.

The subjects of the paintings were infinitely varied and included pastoral, classical, Biblical, and Arcadian treatments, as well as royal weddings and other occasional subjects. These usually covered the entire surface of the leaf, giving place in the late eighteenth century to three medallions. The styles were set by France and Italy, followed by Spain, England, Germany, and Holland. These countries had their own artists and fan-makers, while most of the sticks were manufactured in France and Italy. There were also Oriental fans made for the European market.



Fig. 10 — LORGNETTE FAN (Directoire period)
Conveniently windowed for coquettes.

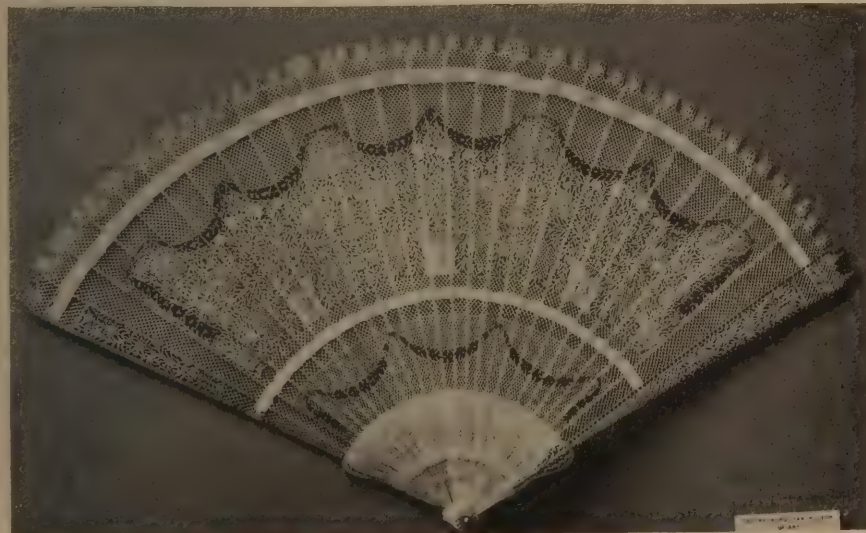


Fig. 11 — FRENCH FAN (late eighteenth century)
A unique example made of pierced whalebone.

The art of fan-making first reached its height in Italy. The Italian fans often bore mythological, allegorical, or sacred subjects, beautifully executed, sometimes by great Italian painters. One famous fan has a kid mount decorated with the *Aurora* of Guido. The Italian sticks were most often plain, and the leaves were usually of vellum, sometimes brightened with mica.

Fan-making attained its finest artistry and greatest loveliness, however, in France. In some respects the art reached its zenith in the reign of Louis XIV. The sticks were of delicately carved and pierced ivory, tortoise-shell, and mother-of-pearl, sometimes embellished with gold and precious stones. The mounts were of Chinese paper or Florentine silk, painted by some popular artist in miniature. Sometimes the paintings were in the form

of medallions, but the single panel is more common.

During the reigns of Louis XV and Louis XVI some of the most famous French artists gave their attention to fan-making. Fans were carried by both men and women during the luxurious days of Louis XV, and in the Arcadian days of Marie Antoinette the fan became a dainty and sometimes a perilous toy. Straight sticks gave place, in large measure, to those with square shoulders; rounded shoulders followed. After Louis XVI the art appears to have declined somewhat, though the fans of the Consulate, Directoire, and First Empire periods are interesting, with their pagan, revolutionary, and military subjects.

Lacquer work of Vernis-Martin became popular. The paintings were seldom signed, though it is known that some of

them were the work of Watteau, Boucher, Lancret, and Fragonard. Among the most charming fans of all are those of the Louis XVI period, showing the pastoral scenes beloved of Marie Antoinette, and the revels and masquerades of highly sophisticated and decorative shepherds, shepherdesses, gallants, and minstrels.

Spanish fans of the eighteenth century were richly colored, and were mounted with carved and gilded sticks of mother-of-pearl and other materials. The Spanish ladies required scenes of amorous gallantry, the serenade, or—most common of all—the bullfight. Some French fans of the Louis XVI period show the bullfight and were doubtless made for the Spanish market.

Fans early became popular in England, the folding fan, following the feathered fan, coming into vogue in the time of Henry VIII. It is recorded that Queen Elizabeth owned twenty-seven fans. England took



Fig. 12—DUTCH FAN (late eighteenth century)

Printed fans, in distinction to painted fans, were also popular and, though not so fine artistically, have an interest of their own. In England, especially, they were of great variety, some being decorated with Hogarth's drawings. Colored etchings were also used on fans. All or nearly all such printing was done on paper, which was more destructible than the other materials, so that good printed fans are nearly as rare and valuable as those that were hand-painted.

There are a score of minor variations of design and type which are of interest to the fan collector. There were the *brisé* fans, for example, which were made without a leaf, the painting being done on closely joined sticks of wood or ivory. There was the *cabriolet* form, with two (sometimes three) narrow leaves in place of the single broad one. And there were the so-called *lorgnette* fans, furnished with peep-holes, which enabled the fair user to screen her blushes during the more improper scenes at the theater and yet to miss nothing. Octave Uzanne, in his charming work, *The Fan*, quotes from a paper of 1759:

"Curiosity being equal in the two sexes, and the ladies loving almost as well as ourselves to draw near to them

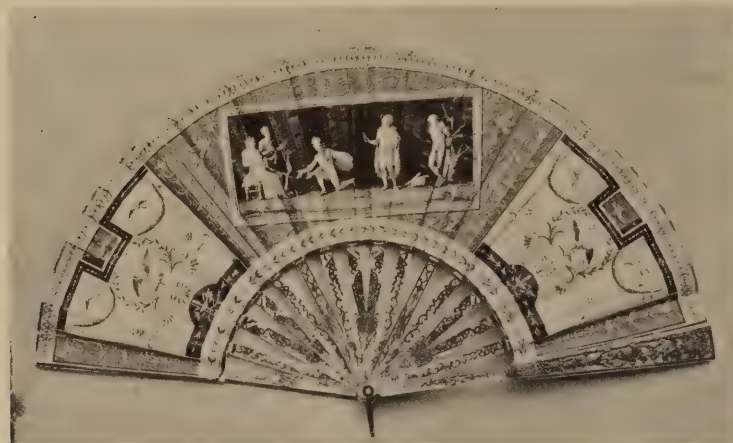


Fig. 13—ITALIAN FAN (late eighteenth century)
Compare with French example, Figure 4.

the industry seriously, and in 1709 the Company of Fan-Makers, chartered by Queen Anne, was incorporated. Various subjects were popular in England—scenes from the plays of Shakespeare and his contemporaries, hunting and other sports, scriptural scenes (chiefly for church use), historical subjects, and English rural and town pictures. Many prominent artists assisted in the making of English fans, beginning with Hogarth and including Angelica Kauffmann, Bartolozzi, Cipriani, and Benjamin West. In England paper was frequently used for the mounts, even on fine fans.

Dutch fans were often a little smaller. The Dutch fan-makers achieved a national style late in the seventeenth century and their fans were sold in France and England. They were decorated by Dutch and Flemish painters. Among the popular Dutch subjects were canal scenes, fishing boats, rustic dances, and rural scenes of various sorts.

American fans of the late eighteenth and early nineteenth centuries followed largely the French and English styles. They were seldom as fine as the European fans.

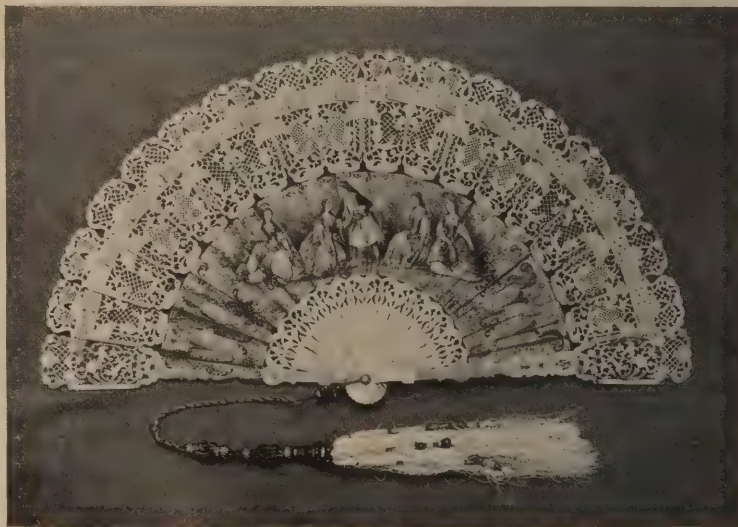


Fig. 14—SPANISH FAN WITH TASSEL (late eighteenth century)

such objects as appear interesting, a means of satisfying this desire without wounding modesty has been imagined. An opera glass is set in the chief sticks of a fan, of which the ladies may make use without compromising themselves, forming a sort of counter-battery, which they may oppose to the indiscreet opera glasses of our *petit maîtres*."

The curiosity of the amateur collector seldom overlooks the question of money value. I shall have to say that I cannot satisfy this curiosity in any adequate manner. I do not know what old fans are worth. There is not sufficient traffic in them at present to have established anything like a standard value in the antique shops. If some famous collection were placed on sale at one of the big galleries in New York, and were well advertised, I should not be surprised to learn of considerable prices being paid; but any one who has an old fan for sale will probably be disappointed in any ordinary offer that is made for it.

If you do own an old fan or two, you will probably wish to know more about the subject than I have been able to tell in a brief article. There are several good books on the

subject. Two that are readily available are *The Fan Book* by MacIver Percival, and *A Book about Fans*, by M. A. Flory and Mary Cadwalader Jones. The first is particularly comprehensive and well illustrated. It tells of the history, use, decoration, materials, and methods of manufacture of the fan, and gives the usual data for identification and classification that collectors need.

I like Mr. Percival's book especially because he has not overlooked the romantic side of his subject. Not the least interesting portion of it is the chapter on "The Fan in Literature and History." It is filled with piquant anecdotes and references, of which the following is a fair example:

The young Abbé Mathieu de Montreuil, whose robes did not prevent him from carrying a sword, nor from being well known as a gallant, after having stolen a lady's fan, returned it—together with this quatrain:

"Pray be not angry, Ma'am, with me
Because your fan I once withdrew;
I burn with love, and so you see
I need its coolness more than you."

Such was the "instrument used by ladies."

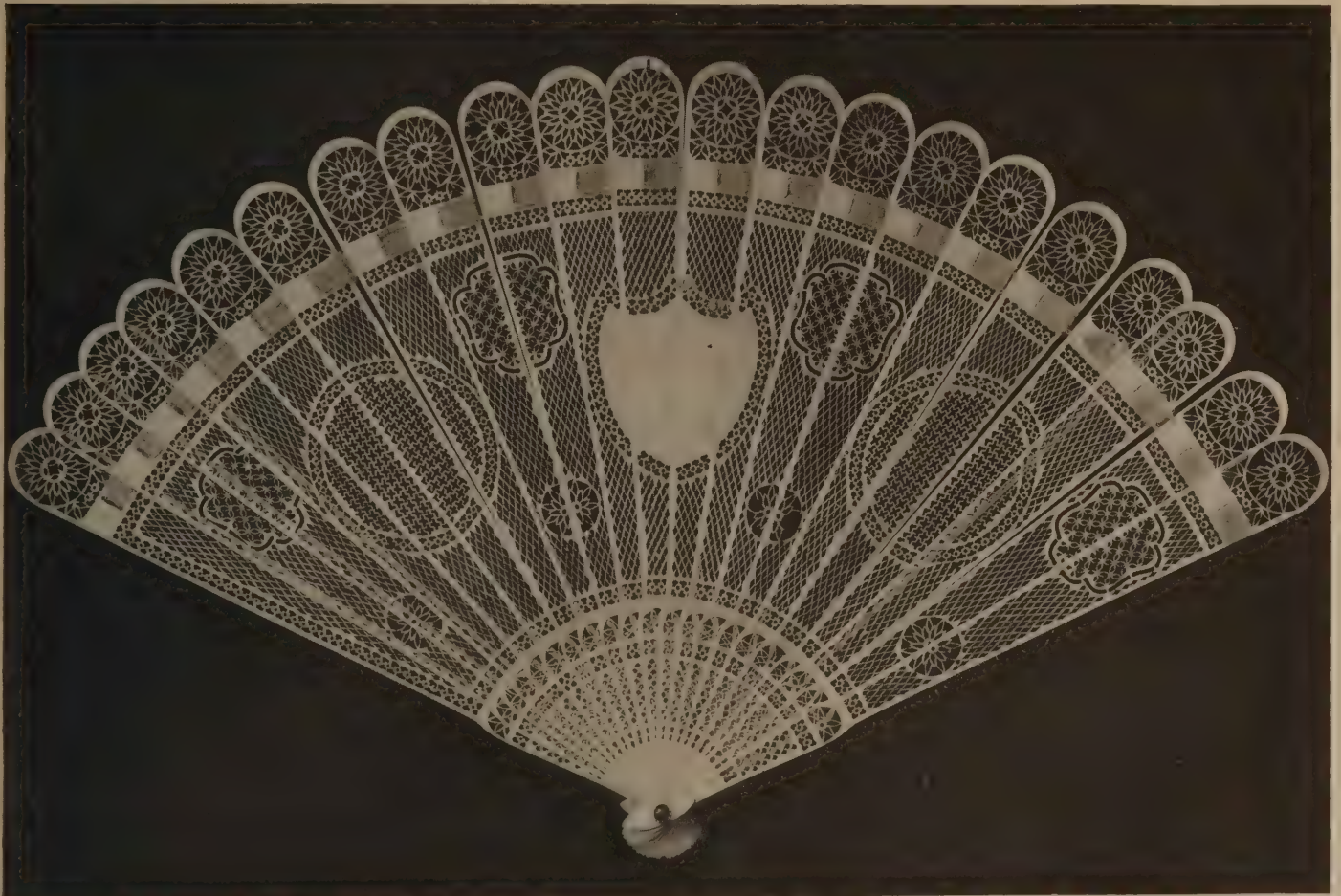


Fig. 15—FAN OF PIERCED IVORY (period of Louis XVI)
Said to have been the property of Marie Antoinette.

A Carved Chippendale Tea Table

By HARROLD E. GILLINGHAM

IN collecting antique furniture, the authenticity of original ownership stimulates one's interest in a specimen beyond any consideration of intrinsic value. What is believed to be a piece actually from the cabinet shop of the famous Thomas Chippendale is here shown.

Attention is called to the graceful curve of the slender legs, with the well-carved ball and the claws—apparently those of a bird—as well as to the rich detail of the carving on the skirt. The top of this table was originally of mottled gray marble. About fifty years ago, this was broken and the present mahogany board top was ordered by the owner of the piece.

This table originally belonged to Lady Elizabeth Fergusson, daughter of Dr. Thomas Graeme, and granddaughter of Sir William Keith, who was Colonial governor of Pennsylvania from 1717 to 1726. Sir Williams' home—later known as Graeme Park—is located about nineteen miles north of Philadelphia, in what is now Horsham Township,

Montgomery County. It was built in 1722, and became the property of the Governor's son-in-law, Dr. Thomas Graeme, from whom it derives its present name.

Elizabeth Graeme was married at the Old Swedes Church in Philadelphia, to Henry Hugh Fergusson, April 21, 1772. At the outbreak of the Revolution, Fergusson espoused the cause of the British, and Graeme Park was seized by the Continental authorities. Lady Elizabeth Fergusson, taking a few of her prized possessions, went to live at the home of Seneca Lukens, of Horsham, a famous clock maker, whose large farm adjoined the Graeme Park estate.

Among the lady's effects was the table here illustrated. Subsequently, Lady Fergusson bequeathed it to Seneca Lukens and his wife, in recognition of the kindness which she had received from them during the days of her distress and poverty. Since Revolutionary days this fine old piece has remained in possession of the Lukens' descendants, my wife being of the fifth generation to inherit it.



A CHIPPENDALE TABLE

Probably made in Chippendale's own shop. The mahogany top is a replacement of one of marble, broken fifty years ago.



Fig. 1—SPODE VARIANT OF WILLOW PATTERN

Design for a large dish. The original transfer is nearly 13 inches long. Observe warping of design to allow for shaping on the dish.

These illustrations are taken not from Spode ware but directly from prints "pulled" from the copper plates upon which were engraved the designs to be transferred *ad infinitum* to the surface of table ware. The reproductions on these pages have been reversed to show as they would appear on the china. Those of the Frontispiece are precisely as they appear on the transfer paper.

The exquisiteness of design and the perfection of workmanship which lay back of the early mechanical processes of this kind are better perceived in these original prints than on the china to which they were transferred.

Antiques Abroad

Old Spode Blue Transfer Printed Ware

By ARTHUR HAYDEN

THERE are many other places besides Egypt where historical excavations are taking place. In the eighteenth century the researches at Herculaneum and Pompeii provided Wedgwood and other Staffordshire potters with models from the past. Now it is Staffordshire which is being examined in like manner with a view to disinterring shards that will piece together the story of the early potting in that wonderful strip of England known as the "Potteries."

It has been my good fortune to examine many old documentary records, pattern books, account books, and other matter in the old Staffordshire factories of the eighteenth century, and as the outcome of my studies, I am able to offer to my readers historical

and technical information which has never appeared before and which will materially assist them in reclassifying much of their old Staffordshire ware.

In the present article I shall confine myself to a *trouvaille* which has recently been made of old Spode copper engraved plates dating from the late eighteenth century.

The function of these coppers will be understood by those familiar with the process of transfer printing on china. On them was engraved the whole, or a unit part, of the design which was to appear on the ware. The surface of the engraved copper was then inked and wiped as in the regular process of engraving, and a tissue paper impression was pulled. This yielding and easily manipulated bit of



Fig. 2—FRAGMENTS OF TRANSFER FOR PLATTERS

Reduced from patterns approximately 11 inches long. These fragments, after printing, were cut out and were then applied as needful to fill out the design.



Fig. 3—FRAGMENTS OF TRANSFER (*Trophy pattern*)

The workmanship is not so exquisitely fine here as in the preceding examples, nor is the sparkle of lights and darks quite so unerringly obtained. Note economy of method. There is here material for two plates on one twelve inch design.

paper was scissored as required, and, while the pigment upon it was still wet, was applied to the biscuit ware. The pigment pattern naturally adhered to the ware, which was subsequently glazed and refired in the kilns.

We all of us prize the old ware of the late eighteenth and early nineteenth centuries, which bears the word *SPODE*, either impressed or stamped in blue; hence it is exceptionally interesting to examine the actual copper plates and the transfers therefrom which were employed in producing it. Accordingly, a number of transfers have been taken from old Spode copper plates and are here illustrated.

It should be borne in mind that it was Josiah Spode the First, who, in 1784, introduced into Staffordshire this process of underglaze blue printing on earthenware. Wedgwood had to send his ware to Liverpool to be printed. English china factories, such as Worcester and Caughley (that is the Salopian factory), and especially the latter, employed underglaze blue printing. At the latter it was Thomas Minton who brought out the celebrated *Willow pattern* plate, an adaptation from the Chinese. But he came to Josiah Spode's factory at Stoke-on-Trent and continued a series of wonderful designs in similar style for use on earthenware. And Spode was the first to introduce the *Willow pattern* on earthenware in Staffordshire.

Another pattern, not so well known by name but a time-honoured favourite, is what is known as the *Buffalo pattern*. I illustrate a transfer from the copper plate showing this quaint design dating somewhere between 1794 and 1798. The border is one found on old Spode early examples.

Later Spode borders became more ornate, and an elaborate design embracing the ornamental use of a butterfly is well known, and is illustrated (Fig. 2) in transfer from an old Spode copper. It will be seen how the engraver manipulated his work on the copper so that it could be twisted around the borders by the potter decorator.

It should be explained that the tissues are in several

pieces, and this is illustrated in the examples here given, as in the dish with the castle, and the borders with eastern scenes in small medallions (see *Frontispiece*). In regard to this particular dish, there is much that is noticeable.

The design is as old as the earliest *Willow pattern*. Examples in blue have *SPODE* impressed at back; sometimes printed in blue. The inner border is one of the oldest used by Spode—in 1784—and when found denotes an early example. The outer border embraces the later use of the butterfly. The example shown, however, is the earliest known in which it is employed.

While Wedgwood and many of his Staffordshire followers were turning to Italy and were reproducing classic designs from sculpture or from glass (as in the Portland Vase), Spode, with truer insight, perceived that there was only one great potter in the world, the Chinese craftsman. And all that he ever did was based on this observation.

Take, for instance, his translation of the Chinese design in a plate here illustrated from a set of *trophies*, as such designs are known. Here he followed the Buddhist symbols up to a point. There is a suggestion of the eternal knot as well as other touches, but his border is certainly less oriental.

Here in this design may be seen how the mark, *SPODE*, in blue, is prepared for transfer to the ware. Scissors are put around the transfer tissue, and are deftly twisted to turn out the labels for two small plates.

At a later date I shall revert to Spode and the wonderful relics that are now safely housed in the Spode-Copeland Museum at Stoke-on-Trent. Among these are moulds which came from the hand of John Turner, that great potter who rivalled Wedgwood in his classic designs. There are designs from Josiah Spode with his depiction of contemporary life; and there are models of Derby and Chelsea-Derby figures which make history on the china shelf.



Fig. 4—COMPLETE TRANSFER (*Buffalo pattern*)

Original 4¾ inches in diameter. Rather more bold and open in its line than some patterns, and hence while less painstaking perhaps better adapted to successful printing and firing.

Books—Old and Rare

Booksellers of Two Hundred Years Ago

By GEORGE H. SARGENT

THE task of the bibliographer is not a mere gathering of dry details of dates, pages, signatures, etc. In his researches he finds much that is of intensely human interest. The late librarian of the Henry E. Huntington library, Dr. George Watson Cole, is one of those to whom the contents of an old book appeals, and in his researches he has found much that is quaint and curious.

One of his discoveries was of a little book entitled: *Pecunia Obediunt Omnia*, published at York, England, in 1696, containing a number of satirical poems showing the power and influence of money over all men, of whatever profession or trade. These poems, 162 in number (increased to 177 in a later edition), spare no profession and no trade. The following (115) is entitled:

ON BOOK-SELLERS

The Book-Seller, for ready Cash, will sell
For as small profit, as another will,
But then you must take Special Care and look,
You no new Title, have to an Old Book,
For they new Title-pages often paist,
Unto a Book, which purposely is plac'd
Setting it forth to be th' Second Edition,
The third, or Fourth, with 'mendments and
Addition,
But when you come, for to peruse and look,
You will not find one word in all the Book,
Put either in or out, or yet Amended,
For that' a thing which never was intended
By th' Authour, but when e'er a Book doth fail
This is their Trick, to quicken up the Sale,
But when a new Edition comes indeed,
From all the Old Books, which they have, with
speed
The Title-Pages then, they often tear,
And new ones in their places fixed are
And have the Confidence to put to sale,
Such Books for new, they know are old and
stale,
And so the Buyer, if he don't descry,
Will have a Cheat put on him purposely,
And when an Authour's Books so bravely sell,
As those of th' whole duty of Man, do well,
And others, then to gain a Book a Fame
They'll set it forth, under such Authours Name,
Prefixing an Epistle to such Traçt,
Declaring to the Reader matter of Façt,
How and by whom, the same was brought to
light,

And who hath had the view thereof and Sight,
How worthy the same Book is of the press
And reasons why, it's publisht in such dress,
With bantering stuff, to make the Coppy sell,
Which pollicies they think, do wondrous well,
But those grand Book-Sellers, are much to
Blame,
When a good Authour's dead, t'abuse his
Name;
Such Tricks they play, and Act without Con-
troll
For Moneys sake, there's some would pawn
their Soule,
If you, Vendible Books cull out, by such,
You may suppose, you cannot then lose much,
But you're deceived, for if you come to try
And put them off, you'll find them very shie,
And Nice, they'l say though at first coming
forth,
These Books sold well, yet now they're little
worth,
So Money to disburse, they have no Mind,
'Cause when to get it in they do not find,
But after much ado, you may contrive,
For Twenty pounds laid out to get in five,
And this they'l tell you meerly is to show
What favour and Respeçt they have for you;
If you'l Exchange for other Books say they,
We can afford you then, some better pay:
Ten Pounds in Truck, they will pretend is given,
When as the Books you get are scarce worth
Seven,
If to be Bookly given then be your fate,

You'd need to have a plentiful Estate,
For when the Itch of buying Books grows
strong,
Then you a prey to th' Book-Seller ere long
Become, he'l send you Books, and trust so
much,
Until he find you fail for to keep touch,
Then for his Money he will call amain,
And if you pay but half, he gets good gain:
His Books are so high pricest: but all or none,
That is the only string, he plays upon,
He'l take no Books again, in part, O Curse,
He must have ready Money in his Purse,
And thus by him you're always kept in Awe,
By constant dunning, and threats of the Law,
When an Authour doth, to the Book-Seller
bring
A Copy for the Press, altho the thing,
He knows will sell, yet he'l pretend and say,
Paper is dear and Trading doth decay,
Money is scarce, and Lycencing is dear,
So if he buy the Copy, he's in fear
To lose by th' Bargain, yet at length he'l come
And condescend to give you some small summe
On part of which, a Parcel you must have
Of Books, at his own price, and thus you slave
Yourself, beating your Brains, and taking
pains,
And this same greedy Leech sucks up the gains,
He's so in love with Money, that he'd starve
Authour, and Printer to, if he could serve
But his own ends, and all the profit get,
He does not care how meanly they do sit.

Later (119) he has a few words to say:

The petty Bibliopoll hath Hystories,
And some small Books of severall Mistories,
Primers, Psalters, Bibles on his stall,
Logistories and Books protreptical,

ON TRAVELLING PETTY BOOK-SELLERS

Such as he thinks are for the Peoples use
And his small Library doth then produce,
He then in Order viewly sets to th' Eye
Hoping they'l tempt some lookers-on to buy,

He Money wants, nought has such charms as
she,
For her he'l part with his whole Librarie.

The motto on the title page of the London edition (1698) shows the character of the work. It reads:

Tho' Jews, Turks, Christians, different Tenets hold,
Yet all agree in Idolizing GOLD.

The most famous of the old books dealing with book-lovers, however, is Sebastian Brandt's *Ship of Fools*, a translation from the Latin into English, made by Alexander Barclay, priest, and printed in 1570, in an edition in black letter and Roman with upwards of one hundred wood cuts in the text. The book was intended to ridicule the prevailing follies and vices of every rank and profession, under the guise of a "ship freighted with fools." It was first pub-

lished at Basle in 1497, later in Augsburg and Strassburg and then in Paris and Lyons. Richard Pynson printed the first English translation by Barclay in 1509. The bibliomaniac is made to say, in speaking of his particular folly:

Still am I busy bookes assembling
For to have plentie it is a pleasant thing.
In my conceyt, to have them ay at hand,
But what they meane do I not understande.

A Gratuity for Baron Stiegel

By T. KENNETH WOOD

THE following item of some importance to those interested in "Baron" Henry William Stiegel and his glass manufacture at Manheim, Pa., was discovered recently in leafing over a copy of the *Minutes of the Provincial Council of Pennsylvania, from the organization to the termination of the Proprietary Government*.

Volume X contains the proceedings of the Council from October 18, 1771, to September 27, 1775; and on pages 52 and 53 are set forth the proceedings held at Philadelphia on Saturday, the 19th day of September, 1772.

Those present were, The Honourable Richard Penn, Esq., Lieutenant Governor, with Richard Peters, Benjamin Chew, James Tilghman, Andrew Allen and Edward Shipman, Esquires.

Two Members of Assembly waited on the Governor and presented him a Bill entitled "An Act for the Support of the Government of this Province and the Payment of the Public Debts," which being read at the Board, the Governor sent a Verbol message to the House by the Secretary Requesting them to furnish him with a list of the Draughts and Certificates intended to be paid off and discharged by that Bill.

In response to this request representatives of Assembly presented a list of some forty-two items, constituting "Incidental expenses for the Year 1772." These covered almost everything from Benjamin Franklin's salary as agent of the Proprietary Government in London, totalling £500, to remuneration bestowed on Michael Coon, £3, for sawing wood for the State House. But the item which particularly held my attention was the following:

To Henry William Stiegel, a Gratuity for his Flint Glass manufacture 150-0-0.

The Minutes further record that the

Governor then enacted the Bill into a Law and Signed a Warrant for affixing the Great Seal thereto.

In none of the published material concerning Stiegel and his factory have I encountered any notice of a public gratuity on behalf of the enterprise; though Hunter* re-

*Frederick William Hunter, *Stiegel Glass*, Boston, 1914.

cords that the year 1772 was that of greatest manufacturing activity at Manheim. The matter seemed well worthy of further investigation. A query dispatched to the Archivist of the Pennsylvania State Library at Harrisburg, elicited the following additional information culled from the *Votes of Assembly* for the years 1771 and 1772:

Sept. 19, 1771 A Petition from Henry William Stiegel, of Manheim Township, in the County of Lancaster, was presented to the House and read, setting forth, that the Petitioner, at a very great Expense of Time, and with much Fatigue, has erected a Furnace and other Works for making Flint Glass in the Township and County Aforesaid, and been at heavy Charges in procuring Workmen from Europe and elsewhere, to carry on the same, by Means whereof he has brought this new Manufacture to such a Degree of Perfection as may prove Advantageous to the Public, and humbly submits to the Consideration of the Honourable House whether it might not be a proper Object of their Notice and Encouragement. Ordered to lie on the Table.

Later:

A Petition from John Allman was presented to the House, and read, setting forth, that without his Assistance and particular Management of American Materials at the Glass-Work of Henry William Stiegel, in Lancaster County, the Manufacture of white Flint Glass could not have been brought to its Present Degree of Perfection in this Province, and referring to the Consideration of the House, whether he may not have some Pretense of Claim to a Share in any Encouragement they shall think proper to afford so Important an Object. Ordered to lie on the Table.

Who was John Allman? His name is not mentioned by Hunter. Was he in some way connected with the Stiegel venture, or was he no more than a well-disposed member of Assembly whom Stiegel persuaded to plead in his behalf? I confess to having no information in the case.

Again:

September 17, 1772, upon motion, The House took into consideration the Petition of Henry William Stiegel, of Lancaster County, recommended over by the late Assembly, and after some time spent therein,

Resolved, That the sum of One Hundred and Fifty Pounds, be and the same is hereby allowed and given to the said Henry William Stiegel, as a Public Encouragement to his late Manufacture of white Flint-Glass in this Province. And a Certificate for the said Sum being drawn at the Table, and signed by the Speaker, was delivered to Mr. Ross for the Petitioner.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

FINE CARPETS IN THE VICTORIA AND ALBERT MUSEUM. Twenty examples reproduced for the first time in color, of old carpets from Persia, India, Caucasasia, Armenia, Turkey, China, Spain and England. Introduction and descriptive notes by A. F. Kendrick, Keeper of the Department of Textiles at the Museum and C. E. C. Tattersall. Printed in England. New York: Charles Scribner's Sons. 26 text pages, 20 plates. Limited edition of 450 copies, of which 100 are reserved for the United States. Price, \$40.

THE printing of books such as this came to an abrupt end with the oncoming of the World War. Its resumption, which has gained steadily increasing headway during the last two years, is to be viewed with double satisfaction. The splendid works which are being turned out are a joy in themselves; beyond that, they seem sure harbingers of established peace.

Fine Carpets exercises an immediate appeal on the ground of appearance, irrespective of the weight of its contents. The page size is 15½ by 11¾ inches, a fair broad field for the parade of

handsome types and for the spreading of colored carpets for adequate viewing. The paper—even if not strictly handmade—possesses a sufficient body, an agreeable crispness of texture, and a pleasing irregularity of surface. The reproductions of fine rugs, shown in full color, are extraordinarily faithful process printings in which form and color are fully portrayed, and even texture is frequently suggested.

Quite obviously, a book with no more than 26 pages of text and 20 illustrations is not intended to serve either as a history of rug making or as a guide to the amateur. It really constitutes the closest possible approximation to a select display of superior rugs, accompanied by a descriptive catalogue. It will render its service as a supplement to actual museum exhibits and to the offerings of other publications.

The examples chosen for illustration and discussion fall into

seven groups, Persian and Indo-Persian, Armenian, Turkish, Caucasian, Chinese, Spanish and English. For the most part, they are products of the sixteenth and seventeenth centuries. Accompanying each illustration occurs a diagram of the weave of the carpet, together with a verbal statement as to the material of warp and weft, the character of the knots and the variety of colors. There follow always a few lines of critical comment.

The student, the collector and the museum director concerned with the correct identification of carpets will find access to such a publication as this almost equivalent to first hand contact with the collections of the Victoria and Albert Museum. The place of *Fine Carpets* is, therefore, primarily in fine arts libraries and among the reference books of museums. The more erudite rug collector, likewise, will be glad to claim ownership of the work. In this country the three groups noted should speedily absorb the allotment of one hundred copies which has been designated for the United States.

FURNITURE OF THE OLDEN TIME. By Frances Clary Morse. New York: The Macmillan Company. 470 pages, 428 illustrations, 6 x 8½ inches. Price, \$5.00.

AS the sister of Alice Morse Earle, that indefatigable delver into homely Colonial history, Miss Frances Morse, when she undertook preparation of *Furniture of the Olden Time*, had a lofty reputation to live up to. That she succeeded beyond all reasonable expectation is obvious to those who know her book and its record of usefulness. First published in November, 1902, it was reprinted in 1903, 1905, 1908, 1910, and 1913. A new edition with an additional chapter and with fresh illustrations appeared in 1917. The present volume represents a reprint of the 1917 edition.

While the book is an excellent one for the beginner to digest, it has likewise proved its worth to the expert. The material is concisely arranged by subject; the illustrations, though small, are well selected and exceedingly clear, and a glossary illuminates the text.

The period covered is from the mid-seventeenth century to the middle of the nineteenth. Although the work of individual cabinetmakers is not discussed, the material as a whole is representative of the best which American furniture designers and makers were capable of producing. The book is to be recommended as a useful general guide and as a thoroughly reliable introduction to a somewhat complex subject. Perhaps it is the only really excellent comprehensive work available for so modest a price.

ENGLISH CHURCH FITTINGS, FURNITURE AND ACCESSORIES. By J. Charles Cox. New York: G. P. Putnam's Sons. 320 pages, 274 illustrations in halftone. Price, \$5.00.

A BOOK of quite extraordinary antiquarian interest is this. The author, unfortunately deceased before the publication of his work, was one of those indefatigable individuals who is possessed of tireless patience in the collection and arrangement of curious details. What we find, therefore, in his treatment of *English Church Fittings* is no dry, abstract discussion of styles, but an absorbing narrative of the relation between such fittings and the sacred and profane—but always very human—customs which brought them into being. Numerous examples are cited and the illustrations are selected with a view to showing changes in the styles of fittings as the centuries progressed.

Among the topics covered are the churchyard, monuments within the church, the tower and bells, fonts and font covers, the matter of pulpits and reading desks as well as of seating, screens and lofts, the chaining of books in church libraries, musical instruments, coffer, almeries, bread cupboards, tiles, and such strange items as dog tongs, acoustic jars, and maiden's funeral garlands.

To the lover of quaint and obscure lore this book is specially recommended, though its appeal is wide enough to include all persons of enquiring mind.

REPRODUCTIONS OF ANTIQUE FURNITURE. By Herman Hjorth, B.S. Milwaukee, Wisconsin: Bruce Publishing Company. 198 pages. Many illustrations from photographs and working drawings. Price, \$3.50.

THE author is director of technical work in the Roman Baldorioty de Castro Technical School, San Juan, Porto Rico. His book is intended primarily for school use, though hope is expressed that it may also prove of interest to cabinetmakers, amateur woodworkers and others.

The chief value of this work lies in its careful and clearly illustrated directions for producing such furniture as tables, chests of drawers, mirror frames, chairs, bedsteads and miscellaneous pieces. The author has evidently made very conscientious use of whatsoever he could find to serve as models. If he has not always been entirely fortunate in his selection, the fault is more likely that of his environment than of his intention.

To judge by photographs of the work of Mr. Hjorth's pupils, his methods of instruction are efficient and his standards of workmanship high. The teacher of cabinetmaking in trade schools, as well as the professional or amateur woodworker will find the measured diagrams of his book both directly available and widely suggestive. The student of the history and criticism of mobiliary styles will find more reliable guidance elsewhere.

OLD ENGLISH FURNITURE: I. The Oak Period, 1500-1630. By J. T. Garside, New York: Charles Scribner's Sons, 1924. 154 + xi pages. Price, \$3.75.

THE author of this book is lecturer on the history of furniture and decoration at the Polytechnic, Regent Street, London. What he offers within small compass is a vast deal of information concerning the oak period of English furniture. This information is conveyed in part by text, in part by photographic illustration, but for the most part by means of measured drawings and sketches.

In addition to seventy illustrations of complete pieces of furniture of different types, thirty plates of detail drawings are supplied. These include such items as table legs, bed posts, corbels and pendants, finials, feet, carved panels, inlays, mouldings, handles and escutcheons.

The student of old furniture who wishes to make sure that restoration of his antique discoveries is properly carried out, or who is in process of developing powers of connoisseurship which will enable him to discover inconsistencies in the design of clever forgeries will find *Old English Furniture* most valuable; so, too, will the designer who has reached such a point of understanding that he realizes his need for knowledge of the minutiae, as well as of the general forms, of historic furniture styles.

Antiques in Lecture and Exhibition

ANTIQUES will gladly publish, free of charge, advance information of lectures and exhibitions in the field of its particular interest. Notice of such events should reach the editorial office, if possible, three weeks in advance of their scheduled occurrence. The lectures listed are free to the public unless otherwise noted.

LECTURES

ARLINGTON, MASSACHUSETTS.

Arlington Historical Association.

January 26: Arthur H. Hayward, "Early American Illumination and Lighting Devices."

BOSTON, MASSACHUSETTS.

Museum of Fine Arts.

Sunday Lectures at 3.30:

January 4: Henry L. Seaver.

January 11: Louis Earle Rowe.

January 18: William H. J. Kennedy, "Some Greek Grave Monuments."

January 25: George H. Chase.

American Silver for American Collectors

WHILE there are many collectors of silver in America, the number is still small in comparison with that of collectors in almost every other field.

Yet good taste increasingly recoils from the use of the modern, machine-stamped, commercial silver which is so out of harmony with mellow furniture and choice old glass.

So I urge: Begin collecting old American silver before it is too late. It is not necessary to start ambitiously: a single serving spoon; a pair of them; a small set of tea or coffee spoons; a tiny pitcher, will do. I have many such items; and they are not expensive.

May we not talk it over?

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Antiques in the Rough

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EXHIBITIONS

"Europe Through American Eyes," an exhibition of etchings, engravings and lithographs of European scenes by American artists, will be on view in the Print Gallery of the New York Public Library until March 31, 1925.

* * *

Beginning January 18 and continuing for ten days there will be an exhibition of American pewter at the Twentieth Century Club, 3 Joy Street, Boston. A small admission fee will be charged.

The exhibition will consist primarily of marked pieces of American pewter. J. B. Kerfoot, author of *American Pewter*, has very kindly lent a number of pieces, as have other collectors; the examples shown will thus be representative of both New England and outside sources.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrative material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

181. E. A. M., *Maryland*, seeks information concerning six blue china plates, bordered with fruit and flowers, each with a different historical scene, as follows: *Death of Lawrence, Molly Pitcher at the Battle of Monmouth, The Boston Massacre, Federal Hall, William Penn's Treaty with the Indians, Commodore Paul Jones capturing the Serapis.*

With the exception of *Penn's Treaty* (which appears with a geometrical border, by Thomas Green, and with a plain border, by an unknown potter), no one of these plates is listed by Barber in his *Anglo-American Pottery*; nor is the mark which appears upon them "R. M. & Co., Staffordshire, England," to be any more readily identified.

ANTIQUES is inclined to believe that these examples represent modern imitations of "old blue." One may, indeed, note that the appearance of the name of a country in conjunction with the maker's mark upon an object is usually an indication of very recent modernity. Old-time marks are, for the most part, less conveniently specific. A modern ruling of the United States Customs, however, decrees that all articles imported into this country must have their source clearly designated upon them. Hence such marks as that quoted above.

182. W. K. L., *Massachusetts*, enquires "whether there is anything rare about a print entitled *Public Gardens and Boston Common from Arlington Street*. Published by P. B. Servant and Co. 1865, from Nature by E. Whitfield. J. H. Bufford's Lith Proof."

Weitenkampf's *American Graphic Art* mentions E. Whitfield as a designer at the period of the publication of this print:

"E. Whitfield signed a number of views, among them one of Brooklyn from the United States Hotel, New York, (1846). Two particularly fine examples of semi-commercial landscape work are *Taghanic Fall* after a drawing from nature by E. Whitfield, and *Catterskill Falls*, by Charles Parsons."

J. H. Bufford is also listed as designer and lithographer of the same period.

183. G. B., *New Jersey*, has a Windsor chair marked *Wm. Macbride, N. York*. The arms are supported by two spindles attached to an extension on the seat as shown in figure 125, page 166, of *Lockwood's Colonial Furniture in America*.

Who can supply the date of this maker?

184. W. K. M., *Pennsylvania*, would like to identify and date an oil painting of the *Pennsylvania*, a steam boat with sails, square rigged. It carries a flag marked *U.S.M.*, and a keystone on a stick. The painting, which is well executed, is 16 x 24 inches, and is signed *R. Key*.

No information concerning this painter is available. Who can help here?

185. E. R. M., *California*, has a mahogany chest of drawers inscribed *Mahlon Thomas, Mount Holly, 1797*. This identification appears on

the bottom boards, under the last drawer, burned in, in a flourishing hand. The owner of the chest would like to know whether there was a maker of furniture of the name quoted, and where Mount Holly is.

It seems probable that the Mount Holly, where this chest of drawers was made, is the town of that name in Burlington County, New Jersey. Shortly before the date indicated, a group of new county buildings was erected in Mount Holly, the county seat, and it is reasonable to believe that attendant activities may have made the town a desirable location for an enterprising cabinet-maker. Perhaps the readers of *ANTIQUES* can supply information as to the identity and importance of Mahlon Thomas.

186. L. W. H. P., *Virginia*, owns an engraving inscribed *Cupid Sleeping*, from a painting of *Guido Reni* in the collection of *Sir Lawrence Dundas, Bart. Robt. Strang—lin—*(partly erased) *Guido Reni Pinxit.* (1575-1642).

Sir Robert Strange, the engraver, lived from 1721 to 1792. He was born at Pomona, Orkney. At the time of the arrival of the Young Pretender he was studying design, but he abandoned this to join the Jacobite forces, and was appointed engraver to the Prince. After Culloden he escaped to France. Later he returned to England, but he spent much time abroad, and, on a trip to Italy in 1761, made engravings of many of the most popular pictures of the day. In all he engraved about eighty plates, among the best of which the *Cupid Sleeping* is included. It is listed under the date "1766(?)."

Bryan's *Dictionary of Painters and Engravers* (London, 1905), from which the above information has been derived, says "His style shows a combination of purity, breadth and vigour which has scarcely been equalled."

187. W. L. W., *New York*, would like to learn about a miniaturist in water color, I. or J. Firth, who painted in the early 1820's. He executed "two very beautiful paintings, on cardboard, a man and a woman, apparently of quality, signed as above and dated 1822." Portions of contemporary newspapers, both English and American, are on the back of the pictures.

No record of Firth appears in books on American portrait painters and miniaturists. Can anyone help here?

188. J. G. T., *Maryland*, wishes to learn something of A. T. Bricher, who signed his name, with the date 1857, to an oil painting of a sailing boat.

Here again the usual books of reference do not throw any light. Can any reader identify this painter?

189. W. J. C., *Rhode Island*, has two colored prints by "O. G. Steele, Buffalo, New York." The subjects are views of Niagara Falls, and the manner is something similar to that of the early Currier and Ives lithographs. Each print bears the signature indicated above, the address, 206 Main Street, and the date, 1838.

190. L. D. P., *New York*, also sends an enquiry giving evidence of the rising interest in the contemporaries and competitors of Currier & Ives. He wishes information concerning prints by Max Jacoby, New York, or Max Jacoby and Zeller, New York. These somewhat resemble large Currier & Ives examples, except that the margins are black with the title printed in yellow.

Who can supply details of the work of these unrecorded lithographers?

191. L. D. P., *New York*, seeks further information about an engraving, 14" x 11", entitled *Februarius*, with the following verses beneath the title:

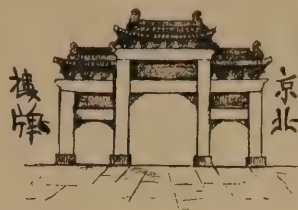
Though fishes are bound up by frost this Glutton
Will court the Cooke for Turkeys, Geese and Mutton
Haunch of venison lyes on his knee
Hee's fat and Warne in frost and snow you see,
Though fishes in their watry prisons lye,
Hee can have flesh enough to bake and fry,
Hee needs not break their icy doors, he smiles,
To see the plenty of the Brittish Isles.

The picture is that of a very fat cook at work on what appears to be a game pie—the geese, venison, etc., are to be seen in the foreground and spits are in use before the fire in the background.

It was discovered pasted on a board under one of the common "tombstone with weeping willow" scenes of 1820. Its former owner was under the impression that it was a sort of lampoon on George III, printed before or during the Revolution.

Can anyone confirm this opinion, or offer another explanation?

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192. B. B., *Illinois*, sends a photograph of a folding walnut chair, upholstered in imitation brown leather (not original), and bearing upon the back the following inscription: *Hunzenger, N. Y., Pat. March 30, 1869.*"

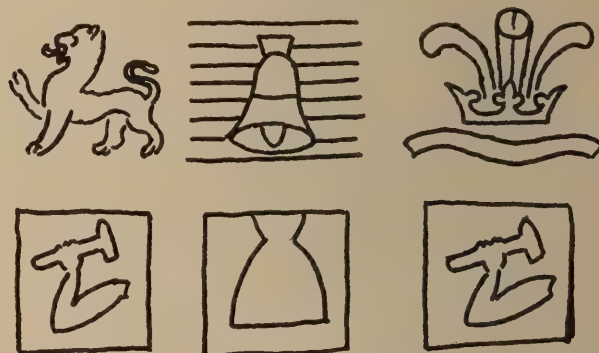
The turnings of this little chair are quite typical of the period and are, of course, borrowings from early eighteenth century and late seventeenth century forms, though the combination is strictly of the nineteenth century. The patent probably applies to the folding device, which enabled the chair to be put easily out of the way. Its original covering may have been real leather, or, more probably, plush. No data on Hunzenger are available. Who can supply information about him?

193. Mrs. P. S. D., *New Jersey*, has "a white glass comport, supposed to be Sandwich, snake-skin pattern." On the outside of the base appears the mark "P. G. C. PATENT." She wishes to know the age and source of the piece, and adds a further enquiry as to a method of distinguishing new from old dolphin candlesticks.

The initials P. G. C. indicate the output of the Pittsburgh Glass Company. Glass was first made in Pittsburgh in 1795. In 1813 there were five glass factories, in 1826, eight; and in 1857, thirty-three, of which nine made flint glass and twenty-four made window, green and black glass. N. Hudson Moore in *Old Glass: European and American*, quotes Cramer's *Almanach* for 1803 in which it is mentioned that "jars, decanters, tumblers and blue glass" are made in Pittsburgh. There seems little doubt that much of the glass now "supposed to be Sandwich" came from these Pennsylvania factories, and also from similar establishments in Ohio.

With regard to ascertaining the genuineness of candlesticks, ANTIQUES has little advice to offer. It has been suggested, notably by Leonore Wheeler Williams in her book, *Sandwich Glass*, that as genuine old glass candlesticks were "always moulded in two sections and fused together" irregularity of the fusing seam is an indication of age, and that a straight clean seam implies complete casting in a machine mould and hence modernity. The objection to acceptance of this test lies in the fact that the casting of candlesticks in two separate moulds, if actually practised, must have been abandoned very early in the history of pressed glass, which, after all, cannot claim extraordinary antiquity.

194. H. D. L., *New York*, sends the following drawing of the marks appearing in two horizontal rows on a pair of Sheffield candlesticks.



ANTIQUES is glad to publish a reproduction of these marks, since a discussion of them may prove helpful to many readers who are troubled by the nature of their encounters with so-called "Sheffield plate."

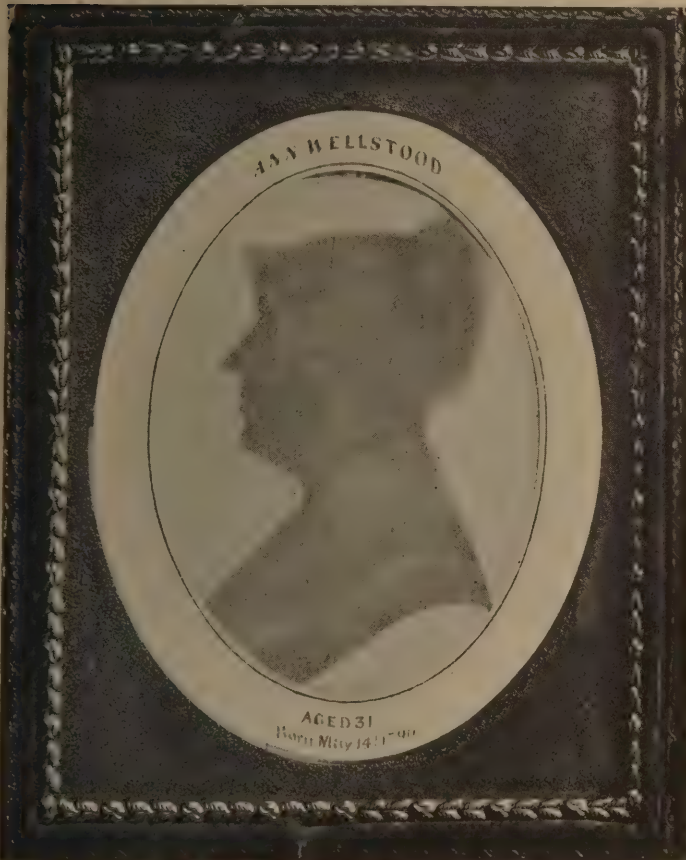
The marks here reproduced are *not* hall marks; that is, they are not official marks issued under government regulation to assure the purchaser as to the authenticity of a merchant's offering. Yet their arrangement, as well as their individual design, gives them a kind of official aspect, which might easily deceive the casual collector into believing them indicative of some special merit, either of age or of quality.

Doubtless these marks constitute the device of some manufacturer. But their actual message is that the pieces upon which they appear are of *very recent electroplate*, and not of the early *rolled plate* known to collectors as Sheffield. It should be borne in mind that comparatively little of the old Sheffield plate carries any mark whatsoever. For some years during the heyday of this ware in the eighteenth century, the marking of plated goods was prohibited by English law. When, in 1784, marking became legally permissible,

it was still restricted to very simple terms. Nothing approaching the elaborate insignia here reproduced was either allowed or attempted.

It is, however, to be noted that, in 1785, the Sheffield firm of Roberts and Cadman registered the trade mark of a bell. Later this firm became Roberts, Smith and Company; still later, Smith, Sissons and Company. At last accounts, under the name of W. & G. Sissons, it was producing electroplated goods stamped with a bell. As a bell constitutes the central member of the hieroglyphics occurring on the candlesticks under discussion, it seems a fair guess that these pieces may be recent products from the Sissons factory. They are properly characterized as "Sheffield plate" partly because they were made in Sheffield and partly because "Sheffield plate" is a *recognized trade name* for certain classes of electroplated ware, particularly those in which the base is of copper. But they are not *old* Sheffield plate, concerning whose processes of manufacture readers are referred to *ANTIQUES* for March, 1922 (Vol. I, p. 105).

195. A *Subscriber* wishes information on Currier & Ives as follows: "Did N. Currier or Currier & Ives issue complete vice-presidential series of prints, as they did presidential? If so, how many are there? Can anyone tell the names of the five lithographs of 'Naval Heroes of the United States,' the series which N. Currier issued?"
196. W. H. W., *Missouri*, sends two pictures, one of which is reproduced herewith, with inquiry as to their origin. On the back of the pictures is the inscription, "photographed 1857 from a drawing by the Automaton Drawer in London 1821."



The "Automaton Drawer" is without doubt the same thing as the *Physionotrace* of the French and the *Schatten Maschine*, or *Schatten zeichner*, as it was sometimes called, of the Germans. The apparatus is described in Alice Van Leer Carrick's article in *ANTIQUES* for August, 1924, (Vol. VI, p. 84).

From the large profiles drawn with the aid of the shadow machine reduced facsimiles were made with the aid of a pantograph, which was a mechanical apparatus arranged for this purpose. The example illustrated is a somewhat pale photograph from a silhouette which appears to have been modeled, perhaps with gold or with white after the manner of a Dempsey silhouette. A variation in the color values of the original would account for the photographer's difficulty in securing a crisp result in his reproduction.

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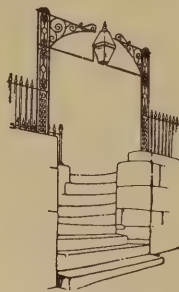
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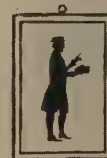
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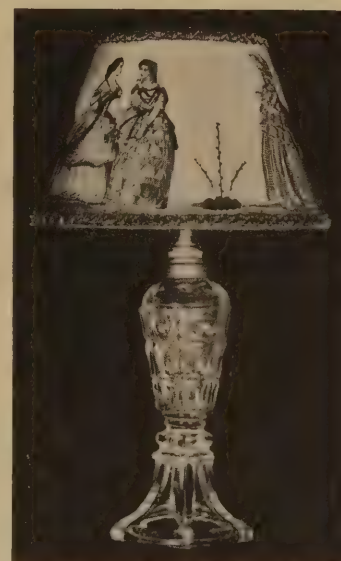
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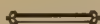
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AT 11 A. M.
AND THROUGHOUT THE DAY



AT some time or other all collectors of antiques visit our Galleries. The fall and winter auctions attract them especially. They come from every state and they take as much pleasure in browsing about among the old things as they do in bidding for them.

If you have never been to our Galleries we invite you to come this month. If you have been, no invitation is necessary. The old things you have seen there will bring you back again and again.

This month, as usual, the sale will be comprised of a large collection of fine furniture, old silver, china, oriental and hooked rugs. We will be glad to mail you a detailed list on application.



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Having taken so much pains, I shall be glad to take more. Send me a photograph and dimensions of your piece and I will prescribe both correct style and correct size of brasses for it.

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THIS MONTH: Six Fan-Back Windsor Chairs, Early American Panelling, Old Silver Pap Boats; Sheraton Card Table, Maple and Mahogany Secretary, Walnut and Maple Slant-Top Desk (fine interior), Sheffield Candlesticks, Lacquer Tray, Pewter Platters.

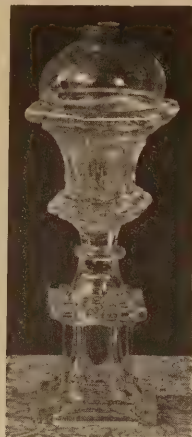
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The Blue Door

14 Prospect Street
East Orange New Jersey

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Handsome Pair of All Glass Fluid Lamps

Like one illustrated

ALSO

Jade green lacy salt; lacy plates and dishes; bell flower and horn of plenty glass; tea set, sprigged pattern; cream pitcher, in shape of cow, probably Bennington; an unusual pitcher with raised pink lustre decoration.

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Reduction on Furniture, Prints, etc.

MARKED American Pewter;
Early Sandwich Glass Lamps
and Candlesticks; a few
Historical Band Boxes; Maple and
Pine Furniture.

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Removed to CHESHIRE STREET
CHESHIRE, CONNECTICUT

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Correspondence Invited

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STRATFORD :: CONN.

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Sidney K. Powell

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Shop will
repay you.*

You will find there some very interesting and desirable pieces of Early Americana:

WINDSOR TABLE, top 4 ft. 6 in. long, 2 ft. 6 in. wide, all original; four nine-spindle WINDSOR SIDE CHAIRS, all in fine condition; paneled PINE CHEST with pumpkin feet; 8-legged WALNUT DINING TABLE; DUNCAN PHYFE SEWING TABLE; also variety of white and colored SANDWICH GLASS, etc.

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*A Collection of Anglo-American
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A RECENT ACQUISITION

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2. Thirty-one piece Lowestoft chocolate and tea set, consisting of hot water jug, chocolate pot, teapot, cups and saucers. Designed in sepia and gold decoration with blue and gold coat-of-arms.
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| Five-slat rocking chair in maple, original. | Many from \$10.00 to \$50.00. |
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| Many small tables. | Many others \$10.00 to 25.00. |
| Gray hooked rug with red house and barn, unusual, | Pair rare Sandwich glass lamps. |
| | Sugar Bowl, Cup-plates, Comports, Trays. |
| | Washington George plate. |

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IN the years during which I was gathering my collection, I took increasing pride in its scope and quality. It was my ambition to possess nothing for which I need make the slightest apology as a collector. Oddly enough, when the ambition was satisfied I was obliged to disperse the careful accumulation of years.

All are now gone to readers of **ANTIQUES** except the few listed below. I should like to see these placed with others who, like me, take pride in their collection.

OAK JOINT STOOL; sometimes called Coffin Stool; *circa 1700*.
 OAK STOOL; candy twist legs and stretcher, upholstered top; *circa 1750*.
 MAHOGANY FOUR-POST BED, with cornice; exceptionally fine.
 BRACKET CLOCK WITH CHIMES; unusually small.
 THREE-TIER DUMB-WAITER; mahogany.
 SET FIVE LOWESTOFT GARNITURES

PAIR OF LOWESTOFT VASES; sepia medallions; exceptionally fine.
 POLE SCREEN; tripod base with claw feet; needlework panel.
 TILT-TOP TABLE; mahogany, carved edge; ball and claw base. A fine one.
 CHAIR-BACK SETTEE; walnut marquetry; *circa 1750*.
 KNIFE URN; black lacquer.
 SEAWEED MARQUETRY HIGH CASE CLOCK; *circa 1700*. Very rare.

Concerning any of these write or telegraph me or make an appointment for inspection.

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Antiques

*Reflecting the
Background of New
England History*



SIX-LEGGED lowboy of burl walnut veneer; cherry swell front bureau with inlaid bird's-eye maple top; Italian renaissance carved settle; curly maple slant top desk; Chippendale cherry slant top desk with broken arch, secretary top; three-drawer curly maple bureau; bonnet top walnut highboy with Spanish feet; mahogany dining table; bandy-leg Dutch drop-leaf table; arrow back comb-back rocker; comb-back Windsor rocker; Empire card table; Battersea enamel knobs (pair); Chippendale cherry drop-leaf table; two mahogany sewing tables; curly maple courting chair; Dutch back Spanish foot side chair; Howard & Davis mahogany banjo clock; Sheraton mantel clock; Chippendale and other mirrors with original pictures; carved oak chest; Hepplewhite inlaid cherry bureau, 33 in. high with bracket feet; good-sized oval mirror in gold leaf; two extra fine Windsor armchairs, one a rocker with fiddle-back splat in place of central spindle. Currier & Ives: *Noah's Ark*; *Penn's Treaty with the Indians*; tall hand-wrought iron andirons with 7½" sunflower top in bronze, rights and lefts; seven-foot canopy top carved bed; dressing table; 30 large old hooked rugs; *Success to the Railroad* and quart violin flasks; pewter; quilts.



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The Index

For Volume VI of ANTIQUES is now ready. Copies will be sent free on request.

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Subscribers wishing to have Volume VI bound in blue buckram may send the six copies, July to December 1924, inclusive, direct to the Binding Department of ANTIQUES which will furnish index.

Price for Binding, \$2.50. Check should accompany order.

Fancher's Colonial Shop

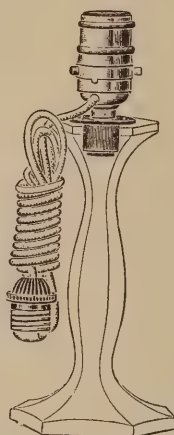
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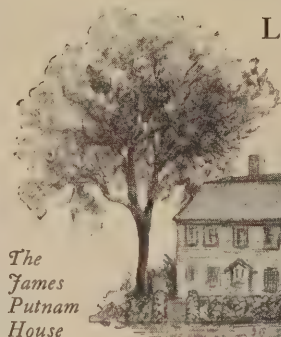
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I. SACK, 85 *Charles Street*, BOSTON, MASS.

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

UPPER PARTS OF HIGHBOYS; maple, size 16 $\frac{3}{4}$ " x 35 $\frac{3}{4}$ "; maple, size 17" x 31 $\frac{1}{2}$ ". 503 Nonotuck Savings Bank Building, Northampton, Mass.

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FLINT-LOCK DUELLING PISTOLS, in cases, with all accessories. No. 514.

GINGER JARS, about eight by nine inches, no smaller. Mrs. F. L. GOODWIN, 4005 Greenway, Baltimore, Md.

OLD MAPLE CHEST ON CHEST, also maple highboy. Send photographs, prices, dimensions to 400 Arroyo Terrace, Pasadena, Calif.

EARLY AMERICAN FLASKS AND BOTTLES, will buy or exchange. Give price and description in first letter. F. B. MELCHIOR, 405 Shorb Avenue, N. W., Canton, Ohio.

SEND FOR LIST of certain books, almanacs, pamphlets, autographs, stamps, prints, etc., wanted by a collector. W. H. HILL, Fort Edward, N. Y.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps and lighting fixtures for which good prices will be paid. Send descriptions and prices and if possible, drawings or photographs. No. 508.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mould glass, not the late pressed three-mould. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

COLORED PRINTS by N. Currier or Currier & Ives. State size, condition and price. FRANCES Eggleston, Oswego, N. Y.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

OLD CHINA for September, 1904, Volume III, No. 12. No. 505.

FOR SALE

ONE WINDSOR SETTEE, like one shown on page 180 of Nutting's *American Windsors*; one mahogany Chippendale bureau desk; one slant top desk with broken pediment top; one corner chair, Chippendale, with claw feet. General Line. H. L. LINDSEY, Media, Pennsylvania.

OPAL SANDWICH LAMPS, one pair ten-inch heart pattern, in perfect condition, \$75 pair; also one pair twelve-inch, square base, tapering tops, in vaseline glass, one imperfect, \$75 pair. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

SET SIX CANE SEAT MAPLE CHAIRS, large rocker to match. At condition, \$55. Photograph on request. MRS. JAMES H. KROM, Jersey Shore, Pa.

SILVER LUSTRE SET, 4 pieces, sugar, creamer, teapot and bowl. If interested please communicate with E. P. C., 39 Cedar Street, Belfast, Me.

"PALM BEACH HOTEL" display space for rent. Branch shops pay here. Keep in touch with your patrons while at leisure. S. MADDOCK, Manager, Hotel Palm Beach, Palm Beach, Florida. Address before January 8, 158 South Oxford Street, Brooklyn, New York.

RARE ANTIQUES FOR SALE. Mahogany block front desk, price \$1100. Curly maple bureau, price \$150. Guaranteed to be all original. F. E. WOODMAN, 217 Pine Street, Bangor, Me.

SEVERAL HUNDRED PIECES OF AMERICAN GLASS for sale as a collection. Inspection invited. Fifty minutes from New York. C. F. HEARTMAN, Metuchen, N. J.

COLONIAL MAHOGANY DESK, Essex County, 1750. Height, 45", width front, 42", depth 22". Serpentine front, eight drawers in cabinet, four claw and ball feet, original elaborate brasses. Unusual piece, price \$900. Mahogany card table, after Duncan Phyfe, perfect condition, \$250. Old English mahogany dressing table, to go with acanthus carved high post bed set, \$200. G. W. SOLLEY, Lock Box 24, Rockport, Cape Ann, Mass.

IN THE ROUGH: Hepplewhite inlaid bureau, original brasses; maple high post bed; Windsor bench; ship model; chintz; silver; crude early stand; lift up chests. EMMA O'ROURKE, Toilsome Hill, Stratfield, Bridgeport, Conn.

ETCHED STIEGEL FLIP MUG, 4 $\frac{1}{2}$ "; very rare, distinctly LaFayette piece, 4" x 6"; original lacquered tray with lustre tea set; old gold pins, ear rings to match; Russian samovar. EVELYN SELOVER, Maple Grove, Trumansburg, N. Y.

SIXTEENTH CENTURY CHURCH VESTMENTS, old brocatede, brocade, etc., five pieces in the lot, price \$100. Also very rare old lace fan with painted inserts, in perfect condition, price \$75. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

AMATEURS AND COLLECTORS, at home and abroad, can find in Luxembourg and its vicinity an almost untouched treasure house of fine old furniture and antique objects of art. Write to JEAN SCHMIT, 17 Rue Serta, Luxembourg, Europe.

PRINT COLLECTORS: TAKE NOTICE. Prints a hundred years old. *Amherst College*, 7 $\frac{3}{8}$ " x 5 $\frac{1}{4}$ ", artist, J. A. Davis, engraver, J. Archer. *Harvard University*, 7 $\frac{1}{4}$ " x 5 $\frac{1}{4}$ ", artist J. A. Davis, Engraver, D. Kimberley. *Yale College and State House*, 7 $\frac{1}{4}$ " x 5 $\frac{1}{4}$ ", artist J. A. Davis, engraver, J. Archer. *Newburgh, N. Y.*, 7 $\frac{1}{4}$ " x 5 $\frac{1}{4}$ ", artist W. G. Wall, Engraver, T. S. Woodcock. Other prints. Send for list. HART RICHARDSON, 348 Turner Street, Auburn, Me.

SMALL COLLECTION OF RARE PAPER WEIGHTS of fruit and floral designs. DOROTHY O. SCHUBART, Inc., 651 Main Street, New Rochelle, N. Y.

COVERED LACY SANDWICH SALT; Williams 58-S-15 salt; Williams 58-S-16 salt; Williams 54-S-3 salt opalescent. ALICE LICHT, Cradle Antique Shop, Union Springs, N. Y.

DAVENPORT STONE CHINA DINNER SET, circa 1815. 125 pieces, tropical bird and tree design. Color effect, green. Also old crayon portrait on pink paper. No. 513.

ANTIQUE NEEDLEWORK, Senna Kis Kilam rug, 52" x 65", \$100; also Persian Kurd saddlebag, 40" x 23", \$75. Beautiful colors. CURIOSITY SHOP, 1903 Main Street, Kansas City, Mo.

CHERRY BUREAU and chest of drawers, original brasses, in good condition, \$70 each. Photographs sent on request. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

CURLY MAPLE SEWING TABLE, \$35; pair of maple beds, \$100; walnut corner cupboard, \$45; hooked rugs; glass; quilts. MADELINE HEVENER, Rock Cave, West Virginia.

A PAIR OF EARLY AMERICAN DINING ROOM TABLES and a set of six stencilled Hitchcock chairs, two arms and four straight; original rush seats and stencilling. Prices, etc., on application. MRS. R. W. PAYNE, 39 Orchard Street, Greenfield, Mass.

TWO VERY HANDSOME OLD ITALIAN IMPORTED MARBLE FIREPLACE MANTELS, one black, green mottled; one black, white mottled. EVELYN SELOVER, Maple Grove, Trumansburg, New York.

BATTLE OF NEW ORLEANS SNUFF BOX; rare pink and copper lustre pitcher; General Jackson Inaugural bedspread, pink copper plate; rare mahogany Queen Anne bureau mirror DOROTHY LOUISE BROWN, Edward Gage Brown. THE KETTLE AND CRANE, Boscaawen, N. H.

CHINESE GRAY SILK SHAWL, a real antique in excellent condition. Elaborately embroidered in self color. Sixty-four-in. by fifty-eight-in., with eight-in. silk fringe. MRS. MEADE BERNARD, 1640 Post Street, Jacksonville, Fla.

RARE CHIPPENDALE MAHOGANY CABINET, eighty inches high, fifty-six inches wide; fret work on glass doors; cabriole legs, claw and ball feet, eight small drawers. THE CORNWELL SHOP, 147 West Fourth Street, New York, N. Y.

IN A PRIVATE HOME a mahogany Sheraton sideboard, a mahogany buffet, two mahogany tables, old American glassware, and antique vases are for sale. GUNDERSEN, 42 Lowden Avenue, Somerville, Mass. Telephone Somerset 5042-R.

BOOK, 14½" x 19½" x 5", Ephrata, Pa., 1747 Von Bracht. Best offer. Many rare things. On way to Gettysburg stop at Hurricane Hall, Dillsburg, York County, Pa. LOGAN, antiques.

HISTORIC CHINTZ PANEL, French, 18th century, *American Triumphant*, size 30" x 33". Shows part of Washington and all of Franklin. Printed in carmine. Price \$50. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

PENNSYLVANIA DUTCH PINE PEWTER CUPBOARD, original rat-tail hinges and brasses; ladder back, cheese cutter rocker. G. BUTLER, 141 West Market Street, York, Pa.

PRINTED HANDKERCHIEF, *Gen. Wayne's Treaty with the Indians*, in 1795, cherry red. Ship prints, general line. TIMMINS ANTIQUE SHOP, P. O. Building, Shrewsbury Center, Mass.

PEWTER MUG, inkstand, candlestick, teapot, \$5 each; Wedgwood Basalt plaque, French doll's furniture, \$10 each; marked blue tea set, Japanese prints, blue Bristol flask, ivory chess set. GUY DYMOND, 122 Collier Street, Toronto, Canada.

THREE IRON LOCKS, two iron pots, one long-handled pan, two slices, \$4 apiece; one wooden lock, one brass lock, one odd crane kettle, \$5 apiece; one large copper warming pan, \$10; two footwarmers, each \$3. Windsor chairs; three banister backs, two matched; rattan, plush and hickory splint seats. Fine early scroll foot secretary desk, base curly maple, top pine. LYNDE SULLIVAN, Durham, N. H.

CHERRY AND CURLY MAPLE GRAND-FATHER CLOCK; porch settee; *Zanesville, Ohio*, Masonic flasks; pair of blue balls on blue salts; six old goblets; Spanish majolica vase, large and fine. Will sell cheap, or exchange for old glass. J. R. GRAGG, Brainbridge, Ohio.

COLLECTION OF PEWTER, consisting of 14 pieces, bowls, measures, plates, lamp, platter, etc. Not marked, but salable pieces for a summer shop. A good buy. Write for exact list. Price for lot, \$79. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

AN ESTABLISHED ANTIQUE BUSINESS situated in a delightful small house is for sale in Connecticut. No. 512.

PIANO TABORET with original upholstery. Rare American piece authentically marked. Rosewood, exquisitely carved. Marble top furnished to adapt for coffee table. \$165. Photograph. M. BRADON, 709 Brompton Place, Chicago, Ill.

RARE FIND: medallions in iron of Christ and Apostles, from Leonardo da Vinci's *Last Supper*. Only existing set. Cast and framed over a hundred years ago. H. E. NYCE, 502 South 41st Street, Philadelphia, Pa.

ANTIQUA MAHOGANY WARDROBE, mahogany sleigh bed, maple chairs, old Chinese jardinière, Chelsea tea set, collection of steel engravings. 184 Crescent Street, Northampton, Mass.

NINE-INCH PEWTER PLATE, by Frederick Bassett. DOROTHY O. SCHUBART, Inc. 651 Main Street, New Rochelle, N. Y.

GLASSES PAINTED FOR BANJO CLOCKS. *Mount Vernon, Constitution and Guerriere, Boston State House, Perry's Victory*, etc. Old glasses repaired. B. TRUE, 10 Charles Street, Lexington, Mass.

ITALIAN CARVED CHEST, for console table; coverlets; mahogany davenports; *Grant's Peace* plate, in green glass; Currier prints; English hunting mug. Crawford's Studio, 528 Main Street, Richmond, Indiana.

ANTIQUA FURNITURE; CASTLEFORD CHINA; NAPOLEON PRINTS; old cut glass; copper. Jacobean dining room; another William and Mary; Empire bedroom; card table; sewing table, inlaid mother-of-pearl; rosewood chairs. Many other pieces. Several valuable paintings. Offered for sale by private owner. Detailed information mailed upon request. Inspection by appointment only. L. FABRY, 2220 Pine Street, Philadelphia, Pa.

HEPPLERWHITE DINING TABLE; rare paneled pine chest; small curly maple desk; six pink lustre cups and saucers; silver tea service; maple banister back armchair. *American Glassware*, by Edwin A. Barber, \$5 per copy. LOUISE BARBER MATHIOT, West Chester, Pa., Route 2 Phone 480 R.

SHERATON SERVING TABLE, fine original condition, \$150; three tabernacle mirrors with perfect original paintings, good size, \$30 to \$35 each; oil painting of old sailing ships, size 30" x 20" unframed, \$50; set of eleven early clear wine-glasses, \$10. H. V. BUTTON, Waterford, N. Y.

SMALL GROUP OF THE RARER EAGLE CUP PLATES, also the Harrison plate. DOROTHY O. SCHUBART, Inc., 651 Main Street, New Rochelle, N. Y.

TWENTY HIGHBOYS. We still want to buy old tops and bottoms. ANTIQUE SHOP, Second Floor, 14 Summer Street, Malden, Mass.

A CHOICE AND INTERESTING COLLECTION of early American furniture, china, silver and Sèvres. May be seen afternoons from one to five, or by appointment. Phone Kenmore, 3030, Suite 68, 64 Charlesgate East, Boston, Mass.

BONNET-TOP CHEST ON CHEST, ball and claw feet, original condition. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckman Ferry, two miles from Yonkers Ferry.

AMERICAN FLASKS, Steamboat, reverse, *Use, but do not abuse me*; also other flasks and a fine collection of diaper and spiral bottles. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

I AM SELLING some of the finest pieces of early English oak furniture in my collection (*circa* 1450 to 1700), also needlework and tapestry. F. MEYER-RICK JONES, Mere, Wilts., England.

COLORING PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

MAHOGANY SOFA in the style of Duncan Phyfe. Refinished and re-upholstered. O. S. KENDALL, 8 Windsor Street, Worcester, Mass.

EARLY AMERICAN PAINTINGS; very rare Currier prints, etc.; very rare Chinese things; French sporting prints; bronzes. ADAIR, 34 Grant Avenue, Jersey City, N. J.

GLASS CUP-PLATES, octagonal plow, blue 11A, blue Fort Pitt, and many other historicals not in any check list. Also conventionals. Jos. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

EVERYTHING ANTIQUE. MAUDE POLLARD HULL, 101 East Franklin Street, Richmond, Virginia.

MAHOGANY CANDLESTAND, tilt-top, cutout corners, \$40; mahogany shaving stand, bow front, three drawers, \$65; small cherry chest drawers, bracket feet, \$50; pair Royal Dresden vases, beautifully embellished with laid gold, painted figures, 21" high, \$75; astral lamp 26" high, \$55; miniature walnut four-drawer chest, \$12.50; Jersey glass 9" pitcher, \$25; pair gold serpentine footstools, \$20; pair 10" Staffordshire dogs, \$35; Slipper chair, gold stencilled, \$15; Paisley shawl, 11'6" x 5'6", \$45; early red, blue, green hyacinth vases, \$4 pair; furniture, silver, pewter, china, glass. (Dealers welcome.) KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pa.

NEEDLEPOINT FOOTSTOOLS; croch mahogany ottomans; grandfather chair; Lincoln rocker; drop-leaf stands; tip tables; sofas; hooked rugs; coverlets; paperweights. Printed list. H. ANNIS SLAFTER, Belmont, N. Y.

UNUSUALLY FINE MAPLE HIGHBOY AND TABLE, also large handwoven and tufted white bedspread. Mrs. FOWLE, 6 Ware Hall, Cambridge, Massachusetts. Telephone University 2245-J.

OLD SILHOUETTES; early American distinguished men and women, framed, \$3 up; also paintings, Poe, Henry Clay and others; prints, miniatures; art objects. Inquiries invited. Miss MARIE RUSSELL, 51 East 59th Street, New York City.

HISTORICAL BOTTLES; cup-plates; Stiegel, Sandwich; paperweights; old glass; Currier prints. Good specimens of above bought. Photos on request. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Pa.

ADAM SOFA, shoemaker's candlestand, millefiori paperweights, Chippendale mirror, fine old spreads, china and pewter sold privately by Esther Walker, 1819 Delancey Place, Philadelphia, Pa. Write or telephone Spruce 2505 for appointment.

WHITE CHINESE SILK CREPE SHAWL in perfect condition. No. 515.

NEW ENGLAND HOMESPUN SHEETS AND TABLE LINEN; pair Daniel Boone candelabras; Stiegel flip glass; colored fashion plates. Miss STREET, 218 East 15th Street, New York City.

CLEARANCE SALE, 100 pieces, each \$3; 200 pieces, each \$5; 300 pieces, each \$10; Lowestoft, Staffordshire, Leeds, copper and silver lustre, whale-oil lamps, glass, pewter, historical blue, bottles, etc. F. NOBLE, 126 Lexington Avenue, New York City.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display room.

CALIFORNIA
LOS ANGELES: M. A. LOOSE, 2904 Los Feliz Blvd. General line.

CONNECTICUT
*CHESHIRE: HERBERT F. KNOWLES, Cheshire St.
*EAST HAVEN: S. WOLF, 230 Main Street.

HARTFORD:
THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

*MME. E. TOURISON, 29 Girard Avenue.
NEW HAVEN:
*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*THE SUNRISE SHOP, 148 York Street.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

STRATFORD:
*MRS. JOHN D. HUGHES, Broad Street, West.
*TREASURE HOUSE, 659 Ferry Road.
WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.
*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE
*ARDEN: THE HUMPTY DUMPTY SHOP.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

THE LOFT, 88 Maple Street. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

*ROCKLAND: COBB & DAVIS.

MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

MASSACHUSETTS

BOSTON:

*CHARLES S. ANDREWS, 32 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*JORDAN MARSH CO., Washington Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street, Auctioneers and Appraisers.

*WM. B. MCCARTHY, 278B Tremont Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SEAVEY FARMHOUSE, Ward and Parker Streets.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DORCHESTER: H. & G. BERKS, 13½ Wollaston Terrace. Dial painting, etc.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

*FRAMINGHAM: OLD AMERICA COMPANY. Books.

*HAVERHILL: W. B. SPAULDING, 17 Walnut St.

IPSWICH: J. SALTZBERG, 5 South Main Street. General line wholesale.

LONGMEADOW:

*E. C. HALL, 145 Longmeadow Street.

*THE PLACE, 1124 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

LOUISE R. READER, 417 Westford Street. General line.

LYNNFIELD: COLONIAL TEA ROOM.

*MATTAPOISETT: S. ELIZABETH YORK, Marion Road.

*NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

NEWBURYPORT: C. E. LARKIN, 33 Temple Street. General line.

*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

NEW HAMPSHIRE

DOVER: E. ANTON, Opposite Depot, 3d Street. General line.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway. General line.

HILLSBORO: C. A. MACALISTER. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

*LISBON: WHITE BIRCH ANTIQUE SHOP.

NASHUA: HARRY L. HALL, 265 Main Street. General line.

PORTSMOUTH:

J. L. COLEMAN, 217 Market Street. General line.

*E. A. WIGGIN, 350 State Street.

NEW JERSEY

CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

*FREEHOLD: J. B. KERFOOT.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.

MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.

*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.

SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

*AMENIA: W. W. TIEDMAN.

*AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.

*AVON: J. PARKER MERVILLE.

*BROOKLYN: HARRY MARK, 749 Fulton Street.

BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.

DUNDEE:

*LOG CABIN ANTIQUES.

*JEMIMA WILKINSON ANTIQUE SHOP.

*FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.

*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

*JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.

NEW ROCHELLE:

*IDA J. KETCHEN, 112 Centre Avenue.

*DOROTHY O. SCHUBART, INC., 651 Main Street.

NEW YORK CITY:

*THE AINSWORTH SHOPS, 13 East 8th Street.

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.

*THE COLONY SHOPS, 397 Madison Avenue.

*MRS. A. K. DRESSER, 11 East 8th Street. Home of CHILDHOOD, 108 East 57th Street. Children's antiques.

*RENNICK C. HURRY, 6 West 28th Street. Pictures and paintings.

*MARY LENT, 9 East Eighth Street.

*JANE WHITE LONSDALE, 114 E. 40th Street.

*H. A. & K. S. MCKEARIN, 735 Madison Avenue.

*J. HATFIELD MORTON, 229 E. 37th Street.

*F. NOBLE & COMPANY, 126 Lexington Avenue.

*FRED J. PETERS, 52 East 56th Street.

*EDITH RAND, 161 West 72d Street.

*THE ROSENBAACH COMPANY, 273 Madison Ave.

*HENRY SYMONS & CO., INC., 730 Fifth Avenue.

*THE 16 EAST 13TH STREET ANTIQUE SHOP.

*MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.

*NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road.

*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.

*PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

*PLEASANTVILLE: A. WILLIAMS, 62 Ossining Road.

*PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.

POUGHKEEPSIE:

WALTER & DRAPER, 103 Market Street. General line.

*J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.

*WARSAW: J. CAHILL.

OHIO

CLEVELAND:

GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.

HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line.

EAST CLEVELAND: IONE AVERY WHITE, 15401 Richmond Place. General line.

COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.

NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.

OREGON

PORTLAND: THE FRENCH SHOP, 410 Morrison Street. General line.

PENNSYLVANIA

ALLEN TOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.

BETHLEHEM:

A. H. RICE, 519 North New Street. General line.

SCHUMM ANTIQUE SHOP, 451 Main Street. General line.

DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.

MANHEIM: O. B. MISSEMER. General line.

PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.

PHILADELPHIA:

JAMES CURRAN, 1625 Pine Street. General line.

POOR HOUSE LANE ANTIQUE SHOP, Emma L. Middleton, 114 W. Rittenhouse Street, Germantown.

*MARTHA DEHAAS REEVES, 1026 Pine Street.

*THE ROSENBAACH COMPANY, 1320 Walnut Street.

*ARTHUR J. SUSSELL, Spruce, cor. 18th Street.

*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.

*STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP, Mary Lister.

WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.

YORK: BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.

ZIONSVILLE: DAVID C. HIESTAND'S FARM, Lehigh County. General line.

RHODE ISLAND

*PAWTUCKET: G. R. S. KILLAM. Clock Parts.

VERMONT

MIDDLEBURY: GARDNER J. DUNCAN, 74 Main Street. General line.

*WINDSOR: YE MIRROR INN.

VIRGINIA

*RICHMOND: J. K. BEARD.

WASHINGTON, D. C.

*MRS. CORDLEY: 812 17th Street, N. W.

*GEORGE W. REYNOLDS, 1742 M Street, N. W.

*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

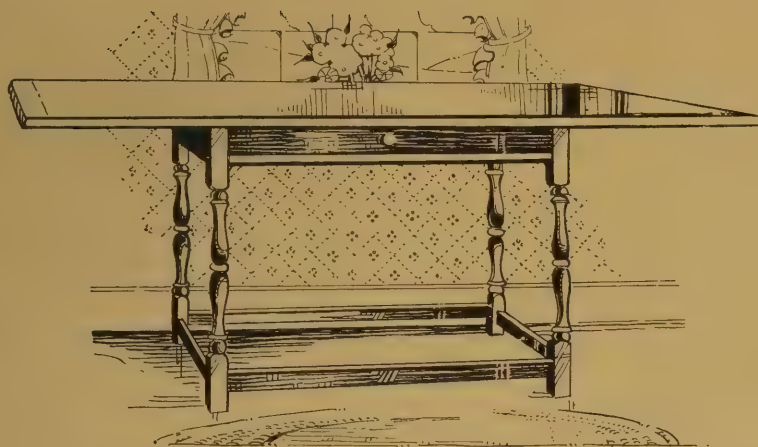
ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

From Our Antique Room

an old

Tabern Table



THE old Tavern Table pictured here is a fine specimen of the craftsmanship which characterized the work of New England artisans of the early part of the eighteenth century.

The remarkable feature of this old table is its top—a single piece of pine thirty-three inches wide and doubtless the first cut of the tree—still smooth and unwarped by the vicissitudes of time.

*Other tavern tables of the
stretcher type show inter-
esting details of turning*

Jordan Marsh Company

BOSTON



A Chippendale Table

THIS table is an exceedingly rare example of the finest Chippendale. It is most unusual on account of the shape of the top, which is an irregular oval and gives a very interesting line. A finely carved acanthus leaf is carried around the edge.

The motifs of the carving on the legs are very distinctive. The scales of a dolphin are carved on the knees surrounded with a floral scroll. The design of the carving terminates in another floral scroll on the feet.

The table is mahogany in beautiful condition, and age has given it a rich patina.

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ANTIQUES

FEBRUARY, 1925



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7

8



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ANNIE HAIGHT KERFOOT

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¶ It is suggested, therefore, that you ask for the new booklet about the Rosenbach Galleries. It is an attractively printed and illustrated brochure which gives an excellent idea of a remarkable establishment.

¶ The furniture, decorative accessories, and the like described in this booklet, and in other announcements of the Rosenbach Galleries, are on exhibit only in Philadelphia.



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LOUIS JOSEPH

381 Boylston Street

BOSTON

It does not follow that an item selected to grace the cover of *ANTIQUES* is viewed by the editors as either very beautiful or particularly desirable.

In fact, the considerations which determine the selection of cover illustrations are mainly those of convenient size and shape, clarity of tones, interesting picturesqueness, and—where possible—lack of vital connection with editorial material.

Such illustrations, therefore, bear much the same relationship to the rest of the magazine as the *hors d'oeuvre* does to a dinner. To mistake this slight

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ANTIQUES

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Published by ANTIQUES, Incorporated
FREDERICK E. ATWOOD, Treasurer

appetizer for the *pièce de résistance* resembles the confusing of finger bowl and drinking glass.

Perhaps the most difficult task confronting *ANTIQUES* is that of persuading its readers that items good, bad and indifferent must *all* be studied in the process of establishing historical relationships and determining sources of manufacture; and that, in consequence, an object may be, at one and the same time, historically significant and aesthetically impossible.

Study all things, but cherish few is a good motto for the collector.

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BIRTHDAY GREETINGS

GEORGE WASHINGTON
February 22, 1732

To

ABRAHAM LINCOLN
February 12, 1809

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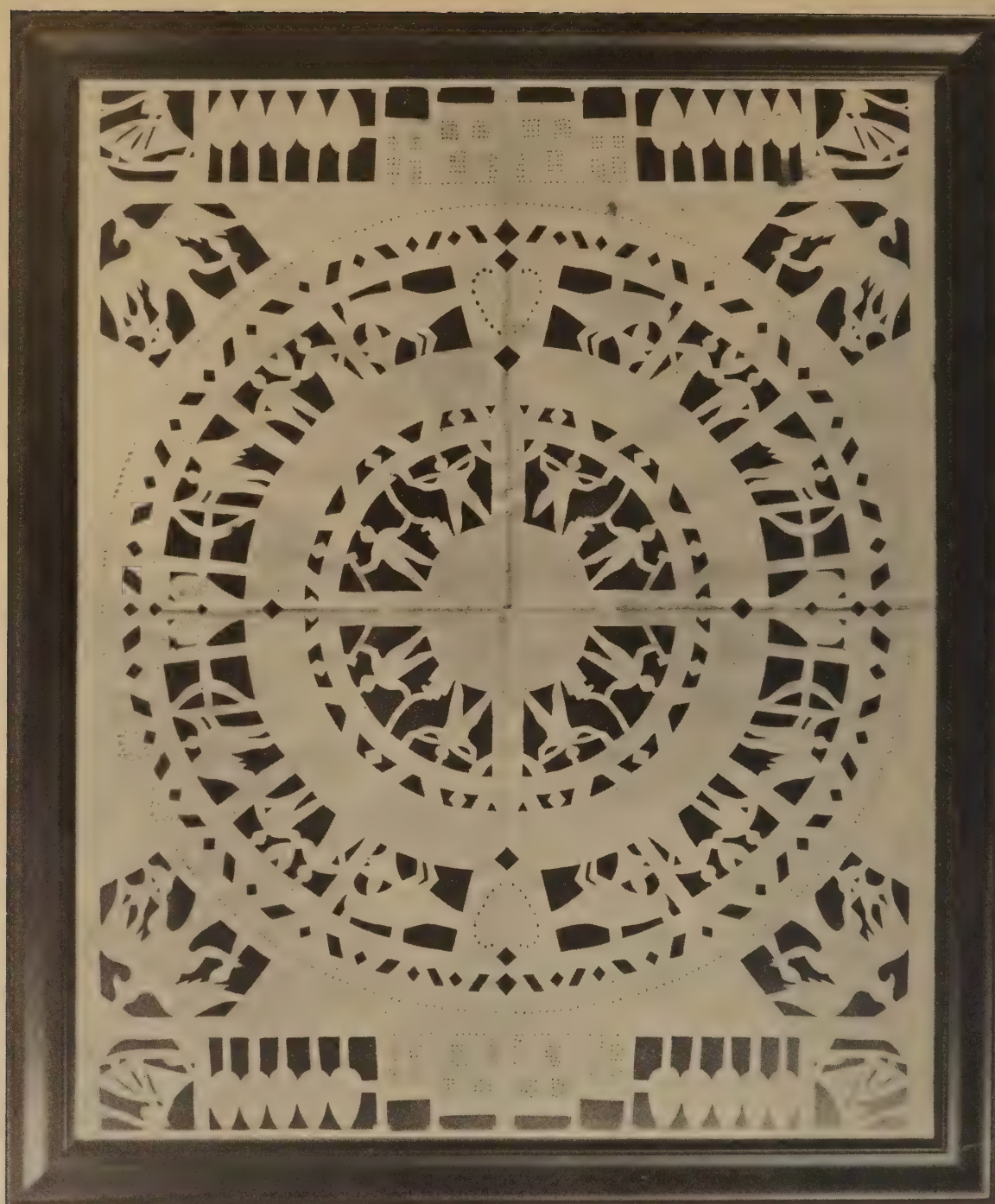
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SILHOUETTE VALENTINE (*early nineteenth century*)

Cut with a pen knife from a twice folded sheet of paper, and further decorated with pin pricking. The significance of the outer circle with its design of turtle doves, Cupids, hearts and loving couples is easily recognized. That of the inner circle is baffling. Owned by Miss Elizabeth Johnson.

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

FEBRUARY, 1925

Number 2

The Editor's Attic

The Cover

ONE need not be a skater to admire the pair of skates pictured on this month's cover. Indeed, the appeal of these venerable combinations of steel and wood will perhaps address itself, nowadays, rather to admirers of metal work for its own sake than to agile individuals who are practised in the art of pivoting on one steel shod toe, while its mate points inspiringly toward the skies. Skates such as these, once known as "running skates," were made for swift motion rather than for picturesque posing. Their requirement, therefore, was a prow that would keep out of the way. Hence the curve, which the maker's fancy often carried beyond the minimum necessary for safety into a form of bold gracefulness. The pair illustrated belong to Aaron Davis, who is inclined to credit them with an antiquity of not less than five score years.

The Frontispiece

MAKING love by proxy is fraught with danger of disappointment. King Arthur learned that to his eventual sorrow when he made Lancelot his courier of the heart. Miles Standish derived his lesson more bluntly, with more puritanic propriety, but no less effectively. And Roxane's sweet soul really belonged to Cyrano even while the romantic beauty thought herself elsewhere faithfully disposed.

Sending a ready made valentine is, in a way, making love by proxy. The intermediary in the case offers a point of superior safety in that it will not run away with the prize, as may a more vital messenger. But it exhibits a counterbalancing drawback in its even greater inability to assure sentimental interest in behalf of its principal. The gaudy messenger becomes, indeed, merely a trophy, to be cherished only as it swells the number of similar exhibitable evidences of feminine popularity.

When the very ancient and very pretty custom of sending valentines was seized upon for purposes of commercial exploitation, its doom was sealed. No surfeit of satin fringe and lace paper, no multiplication of lithographed

hearts and darts, no plethora of swollen roses and distended Cupids, no extravagance of sentiment and no ingenuity of rhyme could conceal the essential falsity of these manufactured protestations of enamored fealty. They grew in empty gorgeousness until they became a joke. That finished them.

Yet, among collectors' trifles, the valentines of various past decades will always rank high in popularity,—and with reason; for, when viewed in retrospect, the artificialities of a by-gone time often constitute its most engaging attributes. The earliest commercial valentines, too, must have been given and accepted in all seriousness. Many of them remain quite lovely bits of minor art, around which still hangs the fragrance of a naïve sincerity.

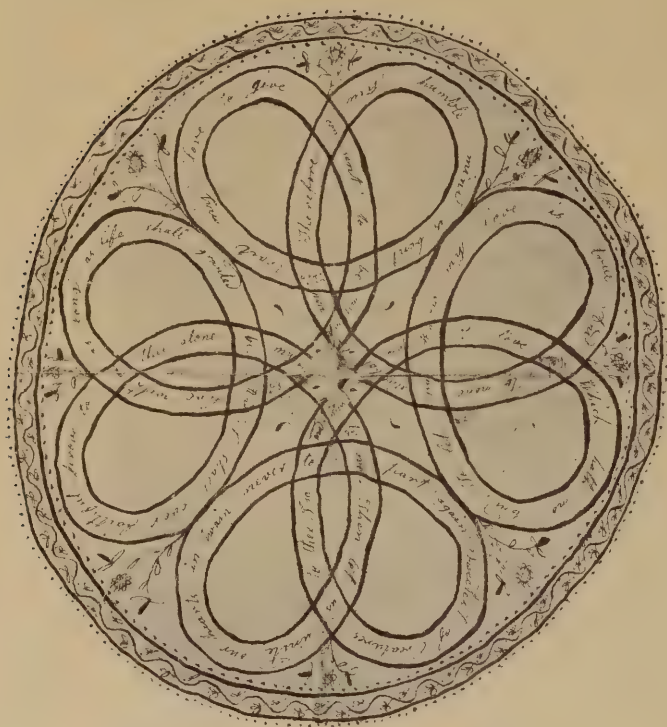
Truest Love, the Awkwardest

YET who ever could have preferred even the daintiest of "boughten" missives to the rough-hewn home-made affairs, such, for example, as that reproduced in this month's frontispiece? Here indeed is true love's labor; an elaborate piece of silhouette cutting, further elaborated with pin-pricking. Interpretation of the complicated symbolism of the design may safely be left to the imagination. The consideration which deserves emphasis is that this is a genuine valentine.

It may date from some time between 1810 and 1820. Miss Elizabeth Johnson, of Salisbury, Maryland, to whom it belongs, states that this example—or another quite like it—bears the initials of a great-great-aunt, who was a young lady during the second decade of the nineteenth century. The method of making is evident: the paper was elaborately folded and then cut with a sharp knife. Such work was recognized as something of an accomplishment; it might or might not be further beautified by means of entwining wreaths of poetry.

When delivered, however, the valentine must be tightly folded in the form of a crumpled or "broken" heart, capable of renovation only by the touch of the "unexpressive she."

In such tokens we have, undoubtedly, the survival of very ancient custom. The confraternity of the Attic will



A TRUE VALENTINE (c. 1823)

Into the making of this love token went much serious and diligent labor. True lover's knots make a kind of heart shaped pattern through which the lover's plaint is entwined. Owned by Mrs. C. A. Adams.

recall another example of the type, belonging to Harrold E. Gillingham of Philadelphia, which was published in *ANTIQUES* for February, 1924.* It displays no knife cutting, but is ornamented with an elaborate pen-drawn maze through which the amatory verse meanders. A somewhat similar specimen, dating from the year 1823, or thereabouts, belongs to Mrs. C. A. Adams of Middlebury, Vermont. Here the path of poesy weaves through forms which the initiate will discover to be true lovers' knots. The patient decoration, while unskillful, is not without a delicate prettiness.

A Good Word for Poor Souvenirs

ANTIQUES has never been an adherent of the cult of collecting purely personal souvenirs. Such collecting tends to be indiscriminate, to be governed by no canons either of taste or of impartial judgment: it is concerned little, if at all, with intrinsic quality or with considerations of style—good or bad—as such; it overestimates the importance of personal association, underestimates quality, and sets great store by sworn documents; it may degenerate into mere relic hunting, with all that the term implies in the way of human credulity and its exploitation.

Yet one cannot examine a personalized collection such as that of Lincolniana in the John Hay Memorial Library at Brown University without, at least, beginning to realize the potentialities of value in such an accumulation of material—however heterogeneous, however far removed from possibility of any purely aesthetic appraisal. There dawns appreciation of the fact that the individual

who achieves a position of supreme political leadership in any period of the world's history is pretty likely—through his personal choice of belongings and through the gifts which he accepts from friends and admirers—to reveal not only himself, but the era of which he is a part. And because the revelation is quite unconscious, it is the more trustworthy.

Whether or not the barnacles, which clamber over tidal rocks, and decorate ancient piers with verdant incrustations, are shell fish of a kind which may occasionally harbor pearls, the Attic does not know. But the seeming barnacles of useless accumulation which gather about the physical presence of celebrity will often reveal quite unexpected jewels whose surfaces reflect the hidden past as clearly as may the crystal ball of necromancy.

A Scrap of Dress Goods

WHEN Abraham Lincoln was assassinated in his box at Ford's Theatre in Washington, the actress who had been holding the stage hurried to his assistance. For a few moments the head of the wounded President lay in her lap, and his blood stained her silken gown.

The latter was a white taffeta creation sprigged with rosebuds. The Editor recently examined a scrap—perhaps twenty square inches—of the material of this dress, carefully mounted and duly documented with a sworn statement from its original owner, Laura Keene. The taffeta roses were still bright, but the pale surface of the fabric was clouded here and there with the stigmata of martyrdom. Because of these the silk will be preserved, and, with it, one fragment of evidence as to what was being worn in Washington during the year of grace 1865. Some day such evidence may be of value for itself, and the personal association be subordinated to the point where it is considered important primarily in giving certitude to an attributed date.

The Lincoln Rocker

THE usefulness of personal relics as date fixers for certain styles is quite perfectly illustrated in the case of the chair in which Lincoln is said to have been sitting at the time when his assassination occurred. This chair, now preserved in the National Museum at Washington, is of black walnut, covered in a printed silk damask. In appearance it is like a thousand other chairs; but its particular authenticity is proved by research among contemporary records—primarily the testimony elicited at the trial of the conspirators.*



LINCOLN ROCKER

In the chair illustrated, President Lincoln was seated at the time of his assassination. Now preserved in the National Museum, Washington, D. C.

*Pitman, Benn., Recorder to the Military Commission. *The Assassination of President Lincoln and the Trial of the Conspirators*. 1865. New York. Illustrated.

*Vol. V., p. 60.

According to J. Gifford, stage carpenter at the theatre, the specimen in question was part of a set comprising "two sofas and two highback chairs, one with rockers and one with casters." The outfit had belonged to the furnishings of the theatre reception room and President's box. It had been removed to Mr. Ford's private quarters, however, because the upholstering had begun to succumb to hard use by the theatre ushers during their frequent periods of rest.

The night of April 14, 1865, however, was a gala occasion. Richmond had fallen. The President and his party were to attend the theatre and witness Laura Keane in a presentation of *Our American Cousin*. The rocking chair was produced from obscurity and placed in the Presidential box for Mr. Lincoln's personal use.* He was enjoying its comfort when the unexpected attack upon him was made.

Neither Here Nor There

ALL of this is neither here nor very much there in a publication whose concern is rather with things than with persons. Yet it is pertinent in that it establishes the time of this particular kind of rocking chair as previous to the mid-sixties. That the piece antedates the sixties is far from likely. A very ugly chair it is, in the style that made black walnut infamous. Perhaps that is all that any of us needs to know about it. But since some of us are constantly encountering similar unlovely specimens, and are being urged to respect them for their age if not for their beauty, it is well that we should be fortified with adequate information.

Now we understand what is meant by a "Lincoln rocker"; and we are, further, in possession of evidence that the era of American bad taste in furniture was well under way before the advent of the so-called "General Grant Period."

For the likeness of the Lincoln rocker here reproduced the Attic is indebted to Burton N. Gates of Worcester, Massachusetts, who recently discovered it in the form of what was once known as a *carte-de-visite* photograph, taken apparently from a cheap but painstaking lithograph. Mr. Gates, too, has supplied the information which substantiates the tradition concerning this lugubrious souvenir.

Not "By" but "For"

In the discussion of Ohio glass in the January number the Attic was guilty of an obscure phrasing which might easily be misunderstood. Those opaque white glass mustard containers were produced not *by* but *for* the Flaccus Company, wholesale distributors of spices, who obtained their jars from neighboring sources in West Virginia and Ohio.

All of which reminds the Attic of a somewhat distressed reader who remarked that by the time she had really learned something new from ANTIQUES she frequently received contrary information from the same source. Knowledge of early American industrial history is fragmentary and widely scattered. It can eventually be accurately codified only by a progressive method of trial statement followed

*Evidence of Joe Simms, a negro employee of the theatre.



A PENNSYLVANIA EAVESPOUT (nineteenth century)
Made apparently of tin plate; an ingenious and effective example of decorative effect, achieved by simple means. At the right below: Betty lamp and elaborate wooden trammel. Owned by Clayton Musselman.

by prompt and unhesitating correction of error. To pursue that method, as need be, seems part of the duty of ANTIQUES.

From Off the Eaves

THE attribute of whimsicality, so seldom lacking in Pennsylvania German handicrafts, is quite delightfully exemplified in the tin dolphin here illustrated. For upwards of a century this extraordinary cetacean grinned from the end of a rain gutter under the eaves of an old Lancaster County dwelling.

His function appears to have been purely decorative, for a down spout was arranged to carry off any flow of water before it could reach his throat,—and this member, furthermore, was inwardly protected against abnormal floods by the insertion of a metal plate. Nothing could be much simpler in construction than this debonair sea monster; and nothing could be much more effective.

Readers of ANTIQUES will have some acquaintance with the ornate lead eaves spouts and conduit heads of England and the Continent; but this joyous manifestation from the hand of a rural Pennsylvania tinsmith is something both novel and suggestive. Its owner, Clayton Musselman of Ephrata, has courteously supplied the photograph here reproduced.

Mr. Musselman likewise adds an item to the Attic's collection of Betty lamps. In this instance, however, interest centres primarily in the elaborate wooden trammel whereby the light might be raised or lowered as need directed.





Fig. 1—THE BRIDE'S PROGRESS (1450)

Panel from Florentine cassone or wedding chest. The frame, lid and base of the chest were gilt. Owned by the Boston Museum of Fine Arts.

Old Furniture As It Was Used

Brides and Their Household Gear in Botticelli's Youth

By MRS. CHARLES WHITMORE

A CASSONE like the one whose panel is illustrated above (Fig. 1) is so important as an example of the Tuscan School of about 1450 that students and connoisseurs eager to attribute it to this or that minor master, or to appraise its market value, are in danger of forgetting what it was made for. And it repays their negligence with a corresponding reserve; it will reveal the full wealth of its associations only to the diviner who can see it as it is—not a high-brow *museum piece*, but the *hope-chest* of an individual Florentine bride of the days when Botticelli was a little lad.

For such a visitor it calls up vividly the days when it was first set in place—when its owner “came to her husband,” and the girls in her train, in the pauses of feast and dance, fluttered around it to lift the lid a little and flush and laugh over the gauzily veiled sleeping maiden painted at

full length on its under surface,* or to peep at the treasures within—crimson velvet gowns embroidered in pearls and gold and having long furred sleeves, brocaded cloaks and damask under-tunics, jewelled hair-nets, ribbons, handkerchiefs, little red stockings,—an outfit complete even to the gay illuminated book of devotions and the jewelled needle-case and scissors and the skeins of thread such as a bride might require in due course.†

But our diviner could scarce have evoked so clear a vision by mere “sympathetic insight.” Unfortunately, imagination, if it is not to call up lying spirits, has to undergo a sort of novitiate—a pleasant discipline, after

*Not preserved in the Boston chest, but see the series of such interior paintings in Schubring, *Truhen und Truhenbilder der Italienischen Renaissance*, Leipzig, 1915.

†Every article named is listed in Marco Parenti's careful list of the articles in the dowry of his bride Caterina degli Strozzi in 1447. *Lettere di una gentildonna fiorentina*, ed. Cesare Guasti, Firenze, 1877, p. 15.



Fig. 2—MEETING OF SOLOMON AND THE QUEEN OF SHEBA

Paolo Uccello panel, originally a cassone front. Owned by the Boston Museum of Fine Arts.



Fig. 3—THE DANCERS AT THE WEDDING (1450)

Photograph by Anderson, Rome

Cassone panel said to have been made for the Adimari-Ricasoli wedding (1420) whereas the costumes indicate 1450. Florence, Accademia dei Belli Arti.

all; for the teachers will be old letters and account-books, contemporary stories and paintings, and, in Italy at least, the very decorations of the furniture itself. He would learn much, for example, of the part played by the cassone in the wedding preparations. Now it would be the ducal accounts of Ferrara, with the entry (1489) of the gold leaf and ultramarine bought for Ercole Roberti to decorate the thirteen trousseau chests of Isabella d'Este.*

Again, a wealthy young merchant of Florence, one Marco Parenti—a mere borghese, but, as his triumphant mother-in-law-to-be announces, "a fine young man, good and rich and an only child, and has some social standing . . . and is crazy over our Caterina, so that he'll give her anything she asks!"†—sets gravely down in his accounts, among bills for wedding dinner, orchestra, and gifts of clothes and jewels to the bride, payments to Domenico Veneziano for the furnishings for the bridal chamber:

Jan. 13, 1448: paid for two large chests with painting and gilt decorations, for two smaller chests gilded and painted, also for a mirror of the usual type, 50 florins; the which chests, since they are not well finished, when these days of the wedding are over, he is to finish in proper style.‡

*Julia Cartwright, *Isabella d'Este*; London, 1904, Vol. I, p. 14.

†*Lettere*, etc. No. 1; a compressed, hence very free translation of the sense of Alessandra Strozzi's breathless outpouring.

‡*Lettere*, etc. p. 21.

Or again, in yet more modest guise, another chest of the same period shows Lucrezia de' Bardi, at the happy close of one of the popular tales of the day, wending her way to her lover's house, followed by two servants bearing the sign that she is at last a recognized bride—the inevitable cassone.

Of the gaieties of the actual wedding, the cassoni themselves appropriately offer generous information. On the Boston chest is pictured the tournament customary for a wedding of social importance (dare one assume that the lonely male looking from the palace window among the ladies is the bridegroom, forbidden on this day to risk damages to his person and clothing?) and the progress of the bride through the city on her new chariot draped with cloth-of-gold.*

Another cassone (Fig. 3), also of about 1450, would show the dance under a pavilion in the street, which is so regularly mentioned as an essential part of the festivities.

*The progress of the bride to her husband's home was usually, in accounts of weddings of the fifteenth century in Italy, on horseback. So in the case of Clarice degli Orsini, the bride of Lorenzo de' Medici (1469), of Beatrice d'Este, of Lucrezia Borgia on her marriage to Alfonso d'Este (1502). But Isabella d'Este, at least, is known to have made a triumphal progress through the city in her chariot after her betrothal—not, however, after the wedding. (Cartwright, *op. cit.* vol. I, 15.)



Fig. 4—THE CASSONE AS BEDROOM FURNITURE (1490)

Ghirlandaio's *Birth of St. John the Baptist*, fresco in the choir of *Sta. Maria Novella*, Florence. Photograph by Anderson, Rome.



Fig. 5—A DINNER IN SIXTEENTH CENTURY VENICE (1573)

Veronese's *Feast in the House of Levi*. Accademia, Venice. Photograph by Anderson, Rome.



Fig. 6—THE SIGNORA TAKES HER EASE IN THE COOL OF THE DAY (c. 1490.)
Signorelli's *Annunciation*. From the Church of Sta. Lucia, Montepulciano; now in the Uffizi, Florence.

Photograph by Alinari, Florence

For example, at the wedding of Lorenzo de' Medici (1469):

About four o'clock they returned and danced till supper-time on the stage outside, which was decorated with tapestries, benches, and forms, and covered in with large curtains of purple, green, and white cloth, embroidered with the arms of the Medici and the Orsini. Every time a company came on the stage to dance, they took refreshments. . . . First came the trumpeters, then a great silver basin, then many smaller ones full of glasses, and after, silver urns of water, wine, sweets, and sugared pine-nuts.*

It is all shown on the chest: the square in front of the Baptistry, the covered stage, the long bench in the foreground draped with brocade, musicians (seated, by the way, on an old-fashioned cassone), dancers and spectators, and even a young servant returning to the house with the great silver tray.

*The account of the wedding ceremonies is given in full, in translation, in Janet Ross, *Lives of the Early Medici as told in their Correspondence*, p. 129 ff.



Fig. 7—A YOUNG VENETIAN GIRL'S CHAMBER (c. 1490)

Carpaccio's *Dream of St. Ursula*. Note the cupboard in the wall, the light covered table, the bookshelves, the metal arm chair, and the candle bracket in front of the framed Madonna. A Venetian chamber is always more cosily adapted to daily use than a Florentine, at least the arm chair and the table are never, to my knowledge, found in Florentine bedrooms of the fifteenth century. *Accademia, Venice*. Photograph by Anderson, Rome.

And for the study of the permanent arrangements of the new establishment similar teachers may be consulted. A survey, for example, of the religious frescoes and *predelle* of the fifteenth century would show that much of the furnishing of the time was of a temporary character. Not only the early credenza, but also the dining table itself was an affair of boards and trestles, put together or taken apart as need arose. If the trestles were sometimes

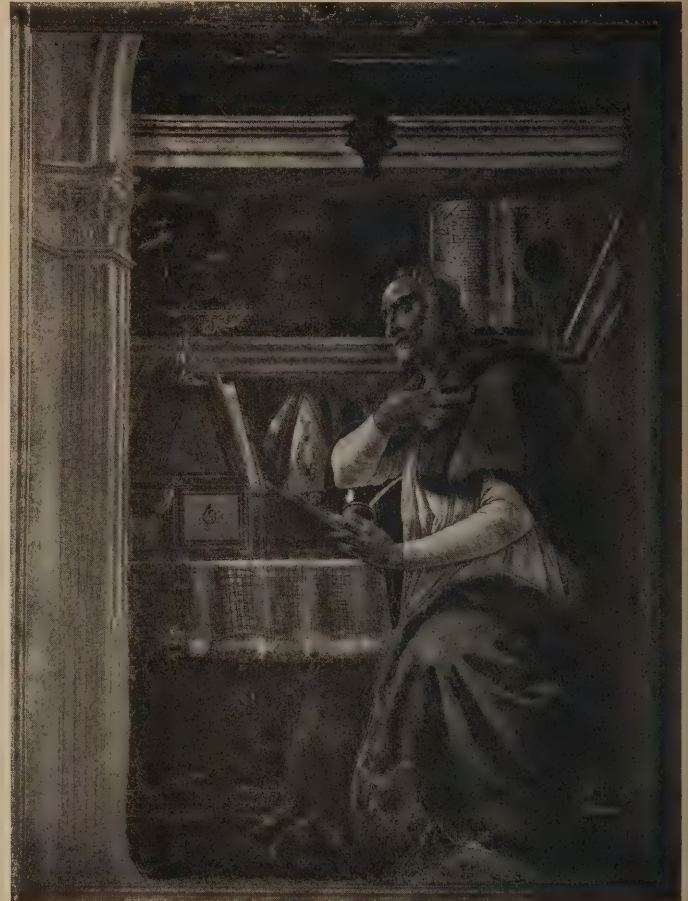


Fig. 8—A SCHOLAR'S STUDY (c. 1480)

Botticelli's *St. Augustine in Meditation*. Note that, while the chest of drawers as a chamber piece is still lacking, desk furnishings include the little drawers for notes and such minor treasures as coins and medals. It is significant that in humanistic Italy the student, not the housewife, first insists on efficiently developed furniture. *Ognissanti, Florence*. Photograph by Anderson, Rome.

carved they were, none the less, a mere framework hidden under the heavy brocade and the fair linen cloth, which was often bordered with embroidery or cut-work (*Fig. 5*).

But for bedrooms and studies a definite scheme of permanent furnishings had been evolved, and here the cassone reigned, if not alone, at least in undisputed supremacy. Down to the end of the fifteenth century an intending bridegroom would still have furnished as did Marco Parenti: the bed, so monumental in its size and panelling as to seem almost a part of the room, yet very modern in its wooden headboard and its healthy absence of curtains; the chests big and little; the mirror on its stand; and the little Madonna, perhaps in a tabernacle set into the wall. (In another entry our friend Marco records payment for this usual provision for private devotion; a framed Madonna hangs on the wall in *Figure 7*.)

In *Figure 4* the bed is flanked, as usual, by a cassone to serve as bed-step, seat, and wardrobe. It is reserved in this instance for the visitors, the maids apparently sitting on the low three-legged stools used by humbler folk.*

*See, among other instances, the backgrounds of the scenes by Fra Angelico at S. Marco, apparently pretty faithful copies of cloister-life; even the Virgin in the great Annunciation in the corridor sits humbly on a stool. Had cushions been used, the attendants would sit lower, and no other type of wooden furniture would have been so entirely hidden by the skirts.

At the left, under the typical square high window, another cassone, serving as bedside table, holds a brass tray and ewer. Other Florentine paintings make it clear that the cassoni were continued in a solid rampart around the bed, while still others lined the walls (*Fig. 7*). In short, the cassoni served, like our old-fashioned trunks in a scantily

furnished hotel room, as wardrobe, seat, or table; and no doubt they offered much the same disadvantages.

They were, it is true, supplemented by cupboards let into the wall* and by the narrow shelf on the bed-head

*Examples in actual architecture are preserved in the Palazzo Davanzati in Florence; and in painting in the *Death of S. Ambrogio* by Masaccio (?) in S. Clemente, to name only one instance for each type.

(*Fig. 4*) and on the top of the wainscoting, (*Fig. 8*). This latter is a student's closet, where one sees also the little reading desk with its sloping sides and its tiny drawers; but, in the main, the only fellow-servant of the cassone in the fifteenth century was the chair. But how differently from now such chairs were used; comfortable, folding easy chairs, of the type known to us as the *Dante* or the *Savonarola*, they were reserved as insignia of state for master or mistress at important family councils, or as especial luxuries to be enjoyed during the cool of the day, when they were carried out of doors for the Signore or Signora (see *Figure 6*, where Our Lady receives the angel on the terrace). Only in slow-moving and luxurious Venice, and not until well into the sixteenth century, do we find chairs usurping the place of the cassone, or its kinsman the bench, for the ordinary business of life or for feasting (*Fig. 5*).

So our novice, in even a brief survey, might not only have gathered a host of pleasant gossip facts to bring him *en rapport* with his chests and chairs, but even have had a flash of insight into a difference of personality between them—the one an efficient servant for daily tasks, a guardian of possessions or business secrets, the other a minister of pride or luxury for hours of display or leisure.



Fig. 9 — DETAIL OF CASSONE PAINTING (1450)

A detail of the painting shown in *Figure 3*. Note the musicians sitting on a contemporaneous cassone. Photograph by Anderson, Rome.

Skating Prints

By AARON DAVIS

Illustrations from the author's collection

MANY sporting print collections have been made covering such topics as hunting, fishing, cock-fighting, horse-racing and the like, but skating seems to have been neglected. Even in England, the land of collectors, the only skating collection known in 1906 was that of Dr. Flower, the Honorable Secretary of the National Skating Association.*

The art of making woodcuts was first practiced in the early part of the fifteenth century, and before the end of that period at least one skating print had appeared. So the collector has a long road to travel and a wide one, extending through most of the European countries and later including the United States and Canada. A few samples of what he may encounter *en route* may serve to give him encouragement to start. I have made a selection of four examples from my own collection. Each has some

**The Connoisseur*, March, 1906.

special claim to interest, which I have tried to suggest in the legend accompanying the illustration, and the four represent the work of artists of three nationalities.

The handsomest prints, whether of skating or of any other subject, are usually the foreign ones. European artists expressed themselves freely in etchings, engravings, mezzotints and aquatints. American prints are, for the most part, lithographs and cheap woodcuts post-dating the middle of the nineteenth century. Some will remember, too, the "skating polkas" and "skating waltzes" once highly popular. These were issued by music publishers frequently under covers appropriately decorated with lithographs.

Godey's *Lady's Book* contains some pictures of skating scenes, chiefly interesting, however, as costume studies. *Harper's Weekly* not only pictured skating but used the theme for such bits of satiric literature as the following



Fig. 1—JAMAICA POND (1858)

From a lithograph by J. H. Bufford. As this was the best known pond near Boston, for skating, it received much attention from the local artists of the time. It was the subject of three woodcuts in the early numbers of Gleason's and Ballou's *Pictorials*, as well as of a lithographed title page of a music sheet by Bufford.



Fig. 2—AN ENGLISH COMICALITY

A Fundamental Error in the Art of Skating is one of a set of four, called *Elements of Skating*, 1805, by Gillray, the famous London caricaturist.

"letter" purporting to have been written to the editor by a young girl. This, by the way, seems to be doing pretty well for the year 1858:

There was a great fuss about tying on our skates. Every gentleman wanted to fasten every lady's straps, such shoving and quarrelling as went on among them, though for my part, what pleasure can be derived from having a wet, dirty, lady's boot in your lap and twisting it about and handling it without gloves on a cold night, I cannot see. However they all seemed to like it and I'm sure Paul took long enough to fasten my skates, I was most froze when he let go my foot (will you believe it, Mr. Editor, the impudent fellow actually kissed the toe of my boot as he put it down? Such nonsense!).

But the skates of the '50's were complicated affairs. They were known as *Acorn* skates, because of the brass acorn on the tip of the steel runner. The two stanchions were of brass or steel and the foot plate of wood. Such skates were fastened by means of straps or strings, and, for women and children, a heel piece about two inches high supplied additional support. *Acorn* skates may sometimes be found among the old iron articles in the antique shops, and probably many an old attic or wood shed may yield a pair.

From somewhere about 1870 skates called *Rockers* and *Half-Rockers* were used for a time. The deep blade of these, shaped not unlike a kitchen meat chopper, was fastened directly to the wooden foot plate without the interposition of stanchions. The device was awkward and was soon abandoned.

With the advent of the '80's and '90's skates had become a factory product, made all of steel and supplied with various forms of patent fastener, some being clamped by levers, others with the aid of a key. They were provided with three stanchions and a more or less sharp toe.

A strap was frequently relied upon to provide additional support and safety.

As sometimes happens, our forefathers knew best: not our prehistoric ancestors, whose skates consisted merely of a runner of bone, but those, say, of the eighteenth century, or thereabouts. For, after many transitions, the most modern skates have reverted to the shape of years ago, with rounded toe and two stanchions, but with the marked improvement of being screwed to the sole of the boot, the only satisfactory way of fastening a skate ever devised. Thus the type of skate depicted will, at times, help us to judge, approximately, the age of undated prints.

Whether in print or poem skating appears to appeal with almost equal force on the one hand to our romantic emotions, on the other to our sense of the ridiculous. There is sound philosophy as well as humor in this couplet which accompanies an illustration in the *Boy's Own Book*:

Over the ice, as o'er pleasure, you lightly should glide,
Both have gulfs which their flattering surfaces hide.

That there are devious ways of falling, we learn from the fond mother's advice:

"Mother, may I go out and skate?"
"Yes, my darling darter,
Don't fall down and break your
pate,
But fall the way you'd order."

Illumination on this and other mysterious aspects of skating may, perhaps, be discovered by careful study of the accompanying pictures.

But these same pictures serve yet another purpose. Though there are but four of them, that number comprises a quite surprising variety of both subject and treatment.



Fig. 3—AN ITALIAN CONCEPTION

An engraving by Bartolozzi after the Italian painter Zocchi (1711-1767). It appears unique in that it is, perhaps, the only picture of skating ever made in which there are no visible skates.



Fig. 4—YOUNG AMERICA


A typical Currier picture this, entitled *Winter Evening*, and dated 1854. It is one of several done by Currier and Currier & Ives. Others are *American Winter Scenes: Morning*, *Skating by Moonlight*, *Central Park: The Carnival*, *Central Park: Winter*.

Some Hand Woven Coverlets

By CATHARINE R. MILLER

SOME years ago I saw a picture, in a satiric magazine, entitled "The Mayflower as it Must Have Looked Coming into Harbor." Every inch of the gallant craft was covered with household gear; bureaus, spinning wheels and milking stools hanging from the crosstrees. I do not remember noting a loom, but surely one, at least, was there. Not much use spinning if they did not weave. In England, France and Holland for centuries the hand looms had been busy before the first weavers came to this country.

And looms were, in our own Colonial times, quite as familiar objects as spinning wheels. We do not often see them now as they are not considered so attractive for household ornaments as are the spinning wheels. However, if you go through certain parts of the country, stop at farm houses and ask for looms, you can find them. I saw four in one day last summer; one in a barn, another in a corn crib, and two partially set up in a house which had not been occupied in fifty years. All this was near Erie, Pennsylvania.



As a refreshment of memory, Figure 1 shows the Spinning Room at Mount Vernon. The old loom is set up with harness of two headle frames for making carpet. Above the mantle shelf hangs a reed; and on the shelf itself are combs for combing warp and a box of shuttles with a ball of rags. Beneath the shelf hang extra headle frames. All about stand spinning wheels, flax wheels, quill wheels, skein winders and bobbin winders, some of them looking like belligerent animals, ranged to protect the central mechanism. A swift hangs from the overstructure of the loom.

Now just a few words as to how the loom was strung. Two girls could do this and chatter at the same time, one holding the warp threads while the other turned the crank for winding the warp on the warp beam at the back of the loom. Young girls did much weaving looking towards their wedding day.

For plain weaving of linen sheets, linsey-woolsey or cotton for new dresses, a harness of two headle frames hung from the overstructure was used. Threading through the headle eyes took a little more concentration on the part of the damsels, as no eye might be missed; and the alternation of threading, first in the front frame, next in the back frame, must be perfect. Now the batten, or beater, was threaded; and, after passing over the breast beam, the warp was secured to the cloth beam.

By pressing down with the foot on the treadle tied to the first headle frame, the first headle frame was depressed and the second raised, making what was called the shed. Through this, between the warp threads, the shuttle, filled with the weft thread, was shot. Next the weft thread was pushed into place by the batten. The process was then repeated, the other treadle and the over and under interlacing of threads being used. Making the cloth had begun.

The phrasæology becomes almost too complicated, but there is a certain old-time charm about the terms: headles and headle horses, harnesses, lams, treadles and beams, shuttles, bobbins, quills, templets and stretchers.

For simple pattern work a loom with four headle frames tied to four treadles was used. Figure 2 shows the threading draft for a very simple pattern, the *Honeysuckle*. In this pattern work a tabby thread was shot through between each two pattern threads, making a background of plain weaving to hold the pattern threads in place.

Coverlets were the particular joy of the housewife. They were usually woven in two strips about thirty inches wide, with a white linen or cotton warp and a wool weft.

The women of the Appalachian Mountain region of Kentucky and Tennessee have always made "kivers," as they call them, using the old patterns for four headle looms, and making such treasures as Figures 3 and 4, called variously *Pine Cone* and *Snowball*.

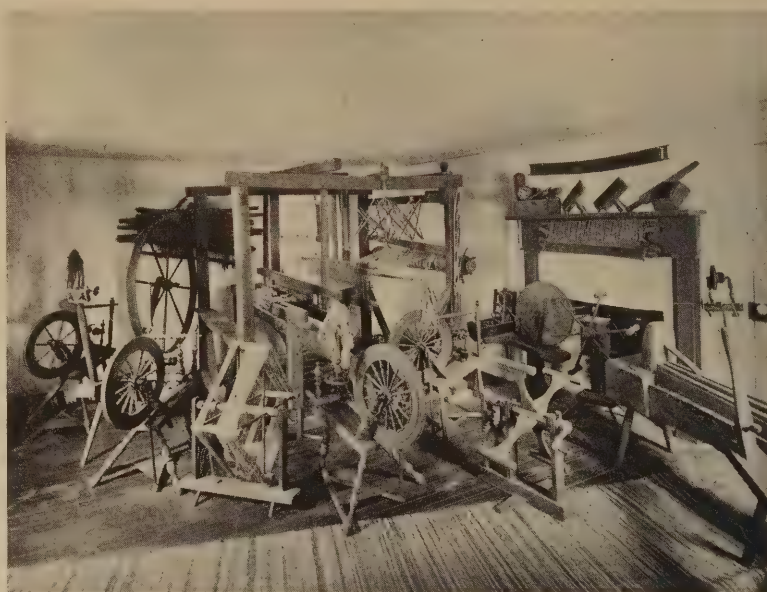


Fig. 1 — THE SPINNING ROOM AT MOUNT VERNON

Copyright, 1925, by Detroit Publishing Company

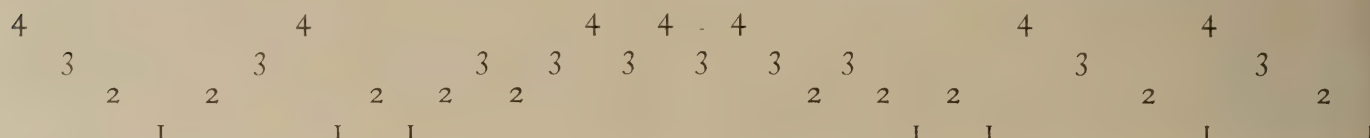


Fig. 2—THREADING PATTERN

For selvaqe and one repeat of *Honeysuckle*. The numerals refer to the 1st, 2nd, 3rd and 4th headle frames.

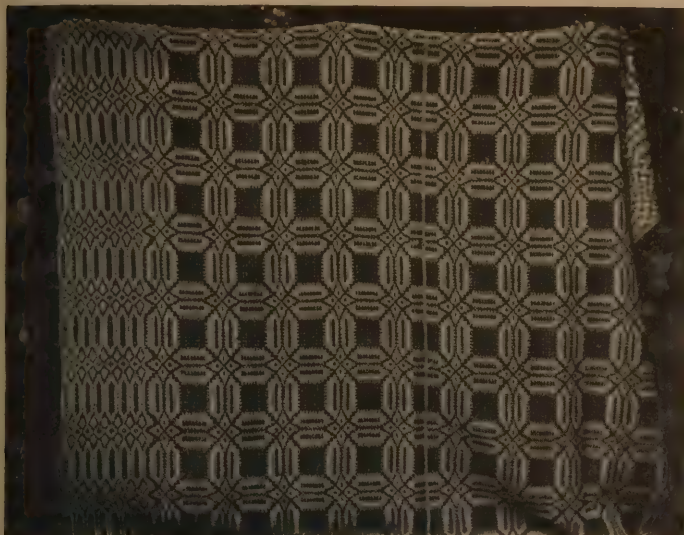


Fig. 3 — PINE CONE PATTERN

White cotton warp with red and blue wool. This type of pattern appears to be as old as weaving. Its analogues can be traced into very dim periods of history. Owned by Mrs. Edwin L. Mattern.

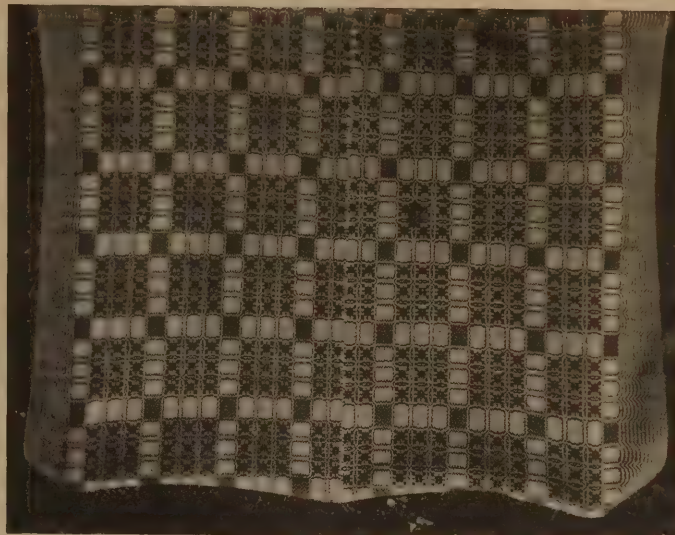


Fig. 4 — SNOWBALL PATTERN

White cotton warp with blue wool. Owned by Mrs. Edwin L. Mattern.

Figures 5, 6, 7 and 8, the floral patterns, are more complicated, with additional headle frames and tabby threads in the warp as well as in the weft. Such coverlets were often made by professional weavers who had, perhaps, four or five looms set up at their own homes, usually in a separate building called the loom house. Some of these professionals had full-width looms and, with an assistant, wove coverlets in one piece. Occasionally the fly shuttle was used. This was an invention whereby the weaver pulled a string, the shuttle was released from a box on one side of the loom, shot across, and very obligingly jumped into a box on the other side.

There were, too, itinerant weavers, who moved from place to place using the loom at hand to weave the coverlets for which the wool had been sheared, carded, dyed, spun into yarn and laid aside by the housewife until the weaver might make his round.

Some weavers would weave their names and the date in one or two corners of a coverlet. In Figure 5, we find "T. M. Alexander, Wayne County, S. C. T. Ohio," and in the diamonds of the border the date "1848." Figure 6 reveals "Varick, 1835;" Figure 8, "John Hartman, Lafayette, Ohio, 1851."

Peter and John Hartman were brothers, working at their craft together. I know of their coverlets in Pittsburgh and Chambersburg, Pennsylvania, and in Ashland, Ohio. They used the patriotic eagle emblem in their borders just before the Civil War.

In her book *The Harvester* Gene Stratton-Porter speaks of coverlets made by Peter and John Hartman, mentioning especially "the stiffly conventionalized birds facing each other in the border designs."

Early in the nineteenth century, Jacquard had perfected his system of patterns,—perforated card boards which brought certain threads into play and made the complicated patterns more simple of fabrication. Later, the English



Fig. 5 — EIGHT FEATHERS

White cotton warp with blue wool. Owned by E. J. Knittle.



Fig. 6 — THE FOUR ROSES

White cotton warp with blue wool. Owned by Mrs. Edwin L. Mattern.

weavers invented the Jack-in-the-box and drawboy machine, systems of pulleys and hooks in a complicated tie-up and connected to but two treadles.

In due course, weavers came from the old world offering to make wonderful patterns; and double weaving became the new fashion. Two warp beams, one for the wool warp and one for the cotton were required. For making the double coverlet illustrated in Figure 9 the set up required sixteen headle frames, twelve for the pattern and four for the tabby. Figures 10 and 11 also show double woven coverlets.

There are two distinct cloths in this type of coverlet, held together by the pattern where the color, the wool thread, goes through to the other side for a section. The pattern is the same on both sides, the difference being that what is wool on one side is linen or cotton on the other.

The cover illustrated in Figure 10 was loaned me by the great-granddaughter of the Langdons for whom it was woven. The weaver signed his work in both lower corners, one to be read on the right side, the other on the reverse. The inscription reads "G. S. E. M. Langdon, J. Gamble weaver, 1835." The work was done on the Langdon estate in Cecil County, Maryland, where, too, the wool had been prepared.

The cover shown in Figure 11 is not signed. The birds of



Fig. 7 — PENELOPE'S FLOWER POT
White cotton warp with bright blue wool. The name is my own and purely fanciful. Owned by Miss Mabel L. Gillespie.

paradise appear with worms in their mouths to feed the tiny birds in the nests. Eliza Calvert Hall in *A Book of Hand Woven Coverlets**, shows this same pattern, but with a different border, which is called *Boston Town*, quaint square houses alternating with pagodas and palm trees. She says, with her description, "Woven probably by Gabriel Miller, Bethlehem, Pa."

Many of these old coverlets have survived, but they are becoming scarcer. A friend has told me that she remembers a time when the coverlet she now fondly treasures was used as a blanket for the horse on winter nights. Others were found to make excellent pads for ironing boards and so disappeared. Last winter I saw, at different times, old scraps used as radiator coverings on parked automobiles.

Yet, to anyone who cares for them, these old weavings have much of the charm of oriental rugs or old tapestries and will

well repay whatever treasure of time and thought is bestowed upon them. They occupy, too, an interesting position in the history of American handicrafts, for they mark the series of transitions from weaving as a housewifely task, until the time when it became a factory product.†

*Boston, 1914.

†For those who wish to make a study of weaving I recommend *A Book of Hand Woven Coverlets* by Eliza Calvert Hall; *Hand Loom Weaving* (Artistic Crafts Series of Technical Hand Books) by Luther Hooper; and *Foot Power Loom Weaving* by Edward F. Worst.



Fig. 8 — PATTERN NAME UNKNOWN
White warp with bright red, blue and green wool. Owned by E. J. Knittle.

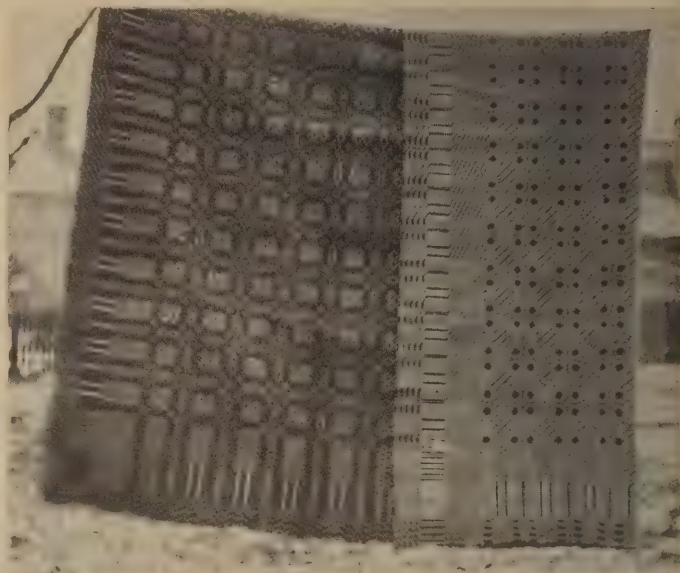


Fig. 9 — DOUBLE WOVEN COVERLET
In a variation of *Lover's Knot* with *Pine Tree* border. Owned by Dr. Nancy B. Craighead.



Fig. 10 (left) — NAME
UNKNOWN

A very handsome piece of weaving, white cotton warp with brick red and green wool. Owned by Mrs. D. L. Gillespie.



Fig. 11 (right) — BIRD
OF PARADISE

A pattern that the English weavers were very fond of, alternating with *Penelope's Flower Pot*. White cotton warp with madder red and blue wool. Owned by the author.



Fig. 12 — THE END OF AN ERA (1856)

It seems doubtful that this coverlet may strictly be classified as hand woven. The elaborate spread of the pattern suggests some use of automatic mechanism. But the piece is worth reproducing, on several counts. Its adoption of the Empire foliated scrolls gives richness to a pattern which is treated as an organized unit, with centre, borders and corners, instead of as a simple repeat to be indefinitely multiplied. Curiously enough the elements of design—other than the scrolls—are those familiar in early woven coverlets and in still earlier hand embroideries, but their treatment is naturalistic instead of stylistic. Such naturalism is a nineteenth century development. Owned by Mrs. F. C. Yeomans.

The Cedar Furniture of Bermuda

By HENRIETTA TUCKER

Illustrations from the collections of Mrs. A. J. Feith, Mrs. W. Notman, Mrs. Lockwood, and the author

INTRODUCTORY NOTE.—If it were possible to secure the material, a comparative study of the furniture made in various English colonies during the seventeenth and eighteenth centuries would be both interesting and profitable. It would supply the student of things American with a far better basis than any which he now possesses for appraising the individuality of the early American mobiliary product.

Some idea of what such a study might reveal is to be gained from perusal of the following very brief and very general outline. Attempts to fill in its details have been frustrated primarily by the difficulty of securing adequate photographs. What is here offered remains, therefore, little more than a faint adumbration of the topic.

Bermuda, it may be remembered, has a colonial history which begins almost contemporaneously with that of New England. Situated barely six hundred miles from the coast of the United States, the island group has enjoyed virtually uninterrupted peace and prosperity. Its inhabitants have included many persons of social and political importance. Some of these persons have imported their household goods from England. Others have done as new comers usually do: they have depended upon the local market to supply them.

So has developed in Bermuda a type of furniture, following English lines, yet modified in certain details. Its notable characteristic, however, is its material—cedar wood, for which in-

BERMUDA has always been famed for its cedar. In Lefroy's *History of Bermuda** in a quotation from the "Table of Instructions" sent by the Bermuda Company of London to Governor Daniel Tucker, we find:

If you shall come short thither of the whale fishing, soe that you shall want meanes to fraight the shippes then we will you to sett soe maine men as can be spared to cutt downe the best and straightest cedar trees in David's Island to up both the shippes freight when they shall come from thence, but lett the trees be squared before you shipp them.

Verrill, in his book, *The Bermuda Islands*, says:

The early settlers used the cedar wood extensively for all building purposes, including boats and larger vessels, as well as dwellings, and also for

*Page 114.

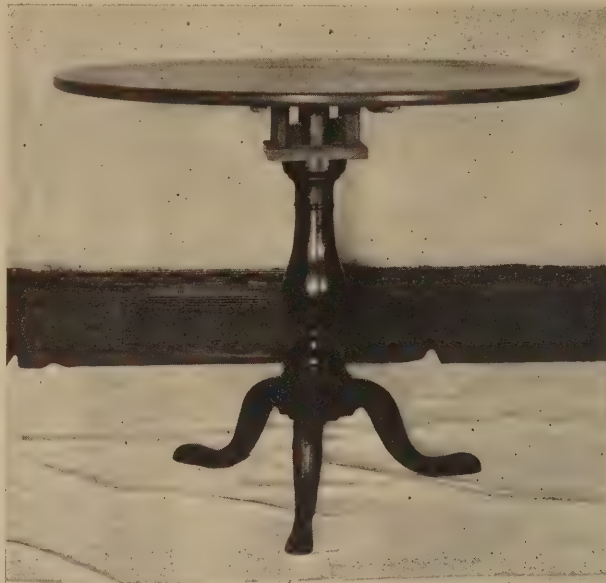


Fig. 1 — TIP-TOP TRIPOD TABLE (post 1750)
Of cedar. A rather heavy relative of the finer English type shown in Figure 4.

deed the locality is still well known. Publication of these notes may, perhaps, induce the forthcoming of further photographs which will furnish the basis for a more critical study.

boxes and "chests." In the early years the timber was shipped to England when full cargoes of tobacco or other commodities could not be had for the return voyage of the "magazine ships" sent out by the Bermuda Company. The cedar was highly valued at that time in England for the manufacture of choice furniture, for mahogany and rosewood were then practically unknown.*

It has been suggested that in the early days of the Colony sea captains who traded with England might have taken the cedar home in easily managed lengths and have left it with

*A very curious statement. Verrill appears ignorant of the uses of oak, walnut and certain of the distinctly native woods of England. Cescinsky, in the *Old World*

House, states, in his discussion of woods used in English furniture, that the use of cedar was largely confined to the sides and bottoms of drawers and insides of cupboards. He does not give dates.—ED.



Fig. 2 — GATE-LEG TABLE (c. 1700).
Made of cedar. In most respects the piece seems typical of English design. The central cross stretcher is not usual, neither is the placing of an extra foot under the gate pivot.



Fig. 3 — TEA TABLE WITH RAISED MOULDED EDGE (c. 1725)
Of cedar. A well proportioned piece displaying unusual linear quality in the legs and well-carved feet.



Fig. 4—MAHOGANY PIE CRUST TABLE

Visual proof that some fine mahogany was brought over from England.

1784, we find no advertisement of any such dealings. Had these records extended as far back as 1684, no doubt much light could have been thrown on the origin of some of our furniture. Hence, much as we might like to think that some of our best old cedar chairs had been carved in the workshops of Chippendale or of some such famous cabinetmaker, we have no authority for any such belief.

But during the early days of the Colony—that is, during most of the seventeenth century, say from 1620 to 1700—the only furniture that was brought into the Island must have come direct from England. We cannot be wrong in emphasizing the fact that it could hardly have arrived in large quantities. Such pieces as made official entry may well have served as models for all the higher-class cabinetmakers, who realized, that close at hand, they had a wood almost as good as that used at home. Accordingly, even the smallest detail is found copied in cedar, and even the little peculiarities of certain makers—Chippendale's Chinese brackets, Sheraton's inlay and taper feet, the split balustrade and the barley sugar twist.

In the *Bermuda Gazette*, for Saturday, February 14, 1784, occurs the following advertisement:

Burch and Floyd of Heron Bay.

Any person that chose to employ or are in want of any cabinet work may on applying be accommodated at a short notice by

Burch and Floyd.

Where one advertises there are more who do not. This evidence of the existence of local fabricators may therefore be accepted as sufficient.

some good cabinetmaker, to turn into cabriole-legged chairs, or gate-legged tables, until their return, say, a year thence. But as far as I know there has been no distinct record kept of any such trading.

Yet the furniture of Bermuda is primarily of cedar, and follows English design. It must have been either made in England or else produced locally by cabinetmakers trained in the English tradition. Unfortunately, as the records of the *Bermuda Gazette* carry us back only to

Tables

For a first glance, let us take the gate-leg table. In England during the seventeenth century this particular style of table was commonly made in oak and walnut. Later, mahogany was used. Granting that the earliest pieces were produced during the reign of Charles I (1625-1649), we must remember that these dates mean for Bermuda part of her first fifty years.

The gate-leg table, therefore, was, probably, the first form of table used in Bermuda. Hence any of our cedar gate-leg tables may date from 1630, or from any date after that up to about 1730. There are many ways in which extreme age may be indicated.

In some cases the turnings are rubbed almost flat. Whatever their purpose as elements of strength, the original use of these stretchers or struts on tables was that of foot support—particularly where floors were paved or

earthen, and rooms draughty and cold. This flattening of the struts tells its own tale, when one realizes the hardness of cedar, and the many, many years required to make much impression on it.

On many examples, too, will be found the marks of several successive pairs of hinges. Hinges in those days were not made of material which wore out in ten or fifteen years!

Besides the gate-leg tables we find very well proportioned examples in cedar of Queen Anne and early Georgian types. The revolving, pedestal tripod table is also plentiful. Few of these

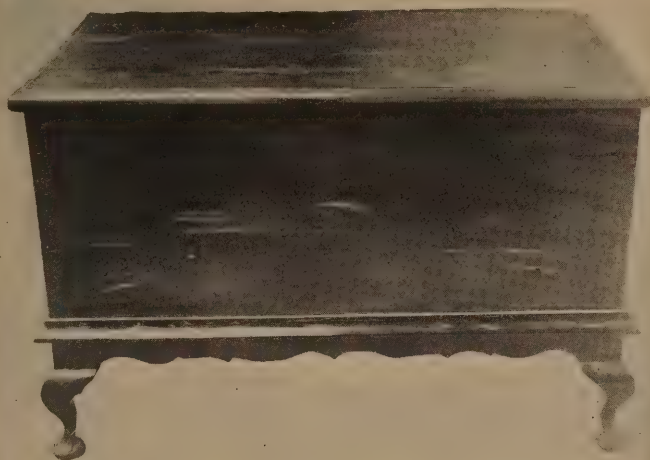


Fig. 5—CHEST ON FRAME (c. 1725)

A very poor photograph of an unusually interesting piece of cedar furniture. The moulding about the top of the frame, the scrolled skirt, and the cabriole legs terminating in a kind of button foot are all features worthy of study.



Fig. 6—CHEST ON FRAME (c. 1760)

Here is clear evidence of Chippendale influence. Whether the raising of these chests by means of supporting frames, a pleasing device, is attributable to moist floors or unwilling backs is a question beyond easy answer.



Fig. 7 — BANISTER BACK CHAIR

Of cedar. The turnings appear to be both characteristic and excellent. The back seems heavy for the supporting posts. General aspects would seem to indicate a date in the neighborhood of 1700.



Fig. 8 — TRANSITIONAL TYPE OF CHAIR
(c. 1725)

Another distorting photograph of a chair apparently possessed of more than ordinary quality. The Dutch influence is apparent. As to the prevalence of cane seats in Bermuda chairs information fails. This chair, like the others shown, is of cedar.



Fig. 9 — A USUAL BERMUDA TYPE

To assign a date to chairs such as this is not entirely easy. They might have been turned out at any time since 1750. The straight lines of the back may be attributed either to Sheraton influence or to the restrictions of a small shop. Where style, as such, is so evidently a secondary consideration, it seems well not to over emphasize period influences.

have the "pie crust" edge, but many have a narrow beading. Such tables were almost always made so that the top might tip, and the piece be thus converted into a fire screen behind which, so the story goes, the owner could take a nap, placing the candle on the pedestal behind the discreet concealment.

Chests

Next in order take our cedar chests.

Chests in England have been known almost from Saxon days. And, no doubt, our forefathers found their cedar ones among their most useful possessions, unless our present day climate is a degenerate and the dampness that permeates our present stone houses did not exist in their more airy ones of wattle and daub.

In the old inventories of Bermuda furniture we notice that, even as far back as 1669, an "old deale chest" is mentioned; and in 1693 there are several cedar chests and tables mentioned. One can see the eye of the present-day collector glistening at the thought of a cedar chest for "00-12-00," as listed in Mr. Richard Jennyns' inventory!

It would be well, when trying to fix the age of chests, to look carefully for marks of successive hinges. I have encountered marks of as many as three pairs. The earliest staple hinges were of very strong and clumsy make, but they could not endure indefinitely.

Chairs

In turning next to chairs, we find throughout the Island copies in cedar of all the English styles in vogue during the seventeenth and eighteenth centuries. There are many valuable mahogany chairs here, in the possession of people

whose families have owned them since the days when the Colony was young. No doubt some of these same mahogany pieces stood as models to the local cabinetmakers. Others, were produced, like other Colonial furniture in other Colonies, from the cabinetmaker's publications, from drawings, and from a combination of these with native wit. Nothing resembling the elaborate ribbon-backed Chippendale style seems to have been attempted in cedar; either on account of the brittleness of the wood, or because skill was lacking.

Plain cedar chairs with the three or four straight spindles forming the back are very numerous. As a general rule, they are in good condition, their straight lines being conducive to strength and durability. But some of them have not escaped without improvement: witness the extraordinary rocking chair (Fig. 10). No doubt a wave of the cult of the rocking chair passed over Bermuda as it did over America.

Take next the cedar chairs with Spanish feet and high back. Similar chairs were commonly made in England during Queen Anne's reign, before mahogany was introduced. As far as can be learned, there are no examples left in Bermuda of old oak or walnut chairs that could have been used as models for these, but, as the cedar ones are numerous and all of about the same proportions, they could not have been a style evolved out of a local cabinetmaker's brain, for they follow too closely the lines, proportions and carving of the English originals. The date of this particular style of English chair is anywhere between 1680 and 1710.

The high-backed Stuart chair finds its analogue in many a Bermuda house. In England such chairs are usually



Fig. 10—JUST CHAIR

A homely cousin of Figure 9 disfigured with flapper-like excrescences intended to serve as rockers.

of later date, with Spanish feet and a high back with single splat, also occur. These lead naturally to the early claw-and-ball type with stretcher legs and Netherlandish back (Fig. 8).

The chair with straight legs, and broad seat (Fig. 9), evidently appears to be a kind of Chippendale-Sheraton compromise. That it was a favourite pattern, and one that was well suited to stand hard wear, is proved by the number that one sees at the present day in such good condition.

Windsor chairs made in mahogany are very commonly found in Bermuda.* Windsors listed in English catalogues are always found to be made of hickory, ash or some such English wood. Perhaps the following advertisement, taken from the *Bermuda Gazette* of August 7, 1784, may account for our local models:

Windsor chairs imported from New York and to be sold for \$3 by John Fisher in St. Georges.

As for the strange use of mahogany, this may give us a clue: *Bermuda Gazette*, September 9, 1786:

To be sold at Heron Bay, Inch and half, Inch and quarter, and Inch, Mahogany plank

Anth: Van Dam.

Serving Tables and Sideboards

Considering its size, Bermuda is well stocked with mahogany serving tables of the Chippendale, and sideboards of the Sheraton period. Many of these are in the best of condition, with the original brass handles complete. This, no doubt, is due to the fact that the Colony, during the latter part of the eighteenth century, was in a very prosperous condition, and had a good deal of communication with England.

*Some of these mahogany Windsors may not boast great antiquity. Caution on this point seems advisable.

It may therefore seem remarkable that neither serving tables nor sideboards occur, to any extent, in cedar. One occasionally finds a badly-proportioned cedar sideboard, or tables that are a cross between a Chippendale serving table and an ordinary oblong table.*

On the other hand, the bureau or dresser is quite common. Judging by the style and joinery and the colour of the cedar, pieces of this type must have been made by very good workmen. They appear to belong in the years between 1760 and 1780.

*In reference to sideboards, the following advertisements from the *Bermuda Gazette* may be of interest; August 7, 1784: "Just imported from London via Barbadoes, Indian Glass Shades, Barrel and Glass Lamps."

Saturday, January 17, 1789:

"Just imported and to be sold by the Subscribers at their store, at the Lane Reasonable, for Cash A great variety of plain and painted Queens Ware, by the Crate or Retail. A few pair elegant Glass Shades."

November 13, 1784:

"Thomas Melbourn at St. Georges, Mahogany inlaid Tea Caddies."

March 25, 1786:

"To be sold by the Subscriber at her house:

A few fashionable Knife Cases, Sprigged Lawn Aprons, Sprigged Lawn, Lenea Handkerchiefs, Women's best black Callemanco Shoes, Small oval Looking Glasses, and a number of other articles to tedious to mention.

Hannah Stockton,

St. Georges, March 23, 1786."

We cannot help regretting that Hannah Stockton found it too tedious to mention her other articles, as she might so easily have given us a *date* for other household goods.



Fig. 11—TALLBOY

Different from its American analogues in many respects. But in its low clearance more suggestive of Philadelphia types than of those found in New England. The feet appear to have suffered truncation at some period. The handles are various. For date one may guess either side of the mid-eighteenth century.

Tallboy

We also find many examples of the tallboy made in cedar, beautifully preserved pieces of furniture, with finely wrought brass handles. The drawers of the tallboys are always heavy, and in many cases traces of former handles are observable. Some examples appear to be quite early.

Cedar Bedsteads

Carved cedar bedsteads were at one time very numerous, but when wooden bedsteads were supplanted by shiny affairs of metal many of the cedar posts were put away in damp cellars or converted into some other article of furniture. But while well wrought, they were seldom ornate. Nothing very elaborate seems to have been attempted, in cedar.

Inventories

In some of the early Bermuda households the chest appears to have been the most important, or at any rate the most frequent, article of furniture, particularly in the early days, when no doubt it served a considerable variety of purposes. Note, for example, the last will and testament of Martin Welman, who, after stating that he is "in powerful memory," bequeathes "my soul unto Almighty God . . . my body to ye earth from which it came . . . my state in manner following." The will is dated "this 4th day of October in ye Somers Islands, 1669." Welman died in 1673 and his estate was duly inventoried and appraised. Here are the major items of furniture:

In ye northmost Chamber:

| | |
|--|----------|
| One bedstead, bolster, pillows and all other furniture thereto belonging | 5-10-00 |
| One small bed | 1-10-00 |
| One table & forms | 00-07-00 |
| Two Joynd stools | 00-02-06 |
| One chair | 00-04-00 |
| Three low stools | 00-02-06 |
| One cedar chest | 00-18-00 |
| One old chest | 00-03-00 |

In ye middlemost chamber

| | |
|--|--|
| One bedstead bed & furniture | |
| One great chest | |
| One small cedar chest | |
| One old deale chest | |
| One old chair | |
| One clothes rack | |

An inventory of the goods and chattels of Rich Jennyns, "late of Smith's Tribe," dated 1692, exhibits a much more elaborate menage and a far greater variety of furniture. The Jennyns mansion boasted a hall, dining room, kitchen, parlor, and various chambers, in addition to a corn house, milk house and buttery. It may have been so far provided with built-in closets—besides the cupboards listed in the hall—as to obviate the necessity for fleets of chests. It is well worth observing in this inventory that several rugs appear, as well as a carpet and printed calico curtains. Small articles of household gear have been omitted in copying.

In the Hall:

| | |
|-------------------------------|----------|
| 1 small cedar table | 00-06-00 |
| 1 ditto | 00-06-00 |
| 4 Joynt Stools | 00-06-06 |

In the Hall (continued)

| | |
|--|----------|
| 1 Armed Chair with Bannesters | 00-06-00 |
| 1 Plain Armed Chair | 00-05-00 |
| 1 ditto old | 00-02-00 |
| 1 best low chair with Bannesters | 00-01-06 |
| 1 large Cupboard with Drawers | 00-16-00 |
| 1 Muslyn Cubboard Clothes new | 00-06-00 |
| 1 large cedar chest | 01-00-00 |
| 1 small ditto | 00-12-00 |

In the Dining Room above stairs:

| | |
|---|----------|
| 1 Cedar Table | 03-00-00 |
| 1 Settle with Ban. | 01-00-00 |
| 1 ditto | 01-00-00 |
| 12 Cane Chairs | 06-00-00 |
| 2 Chairs | 00-06-00 |
| 1 shelf cloth of printed calico | 00-02-00 |

In the Chamber above the Parlour above stairs:

| | |
|--------------------------------|----------|
| 1 Green Worsted Rugg | 01-10-00 |
|--------------------------------|----------|

In the Out Loft below Stairs:

| | |
|---|----------|
| 1 Truckle bed 1 pillow bolster and pillow bag | 2-10-00 |
| 1 Truckle bedstead | 00-05-00 |
| 1 Deall Chest | 00-05-00 |
| 1 Clow Stool | 00-12-00 |

In the Parlor:

| | |
|--|----------|
| 1 green Rugg | 00-16-00 |
| 2 Long Armed Chairs | 00-08-00 |
| 1 Cedar Table | 00-10-00 |
| 3 Joynt Stools att 20d. each | 00-05-00 |
| 1 bas chair | 00-03-00 |
| 1 cupboard | 00-14-00 |
| 1 Looking Glass | 00-12-00 |
| 1 Bedstead turned Posts | 02-00-00 |
| 1 Round Table | 01-00-00 |
| 1 Printed Carpet | 00-04-00 |
| 1 Cedar Chest | 01-10-00 |
| 1 Larg Ditto | 02-05-00 |
| 3 bas chairs turned bannisters att 3s. pr. ch. | 00-09-00 |

In the Eastmost Chamber Above Stairs:

| | |
|---|----------|
| 1 Red worsted Rugg | 01-14-00 |
| 1 Suit of printed Callico Curtains & Vallance | 02-00-00 |
| 1 bedstead Turned Posts | 02-00-00 |
| 1 round Cedar Table | 01-00-00 |
| 1 Callico printed Carpet | 00-04-00 |
| 1 Cedar Chest | 00-16-00 |
| 1 Larger ditto | 01-00-00 |
| 1 armed Chair turned bannisters | 00-06-00 |
| 5 bass chairs turned bannisters | 00-15-00 |

In the Eastmost Chamber below stairs:

| | |
|---|----------|
| 1 Truckle bed, bolster & 2 pillows & pillow bos | 03-00-00 |
| 1 cedar box | 00-08-00 |
| 1 small box | 00-04-00 |
| 1 cedar table | 00-08-00 |
| 2 Joynt stools | 00-03-00 |
| 1 chair with arms carved | 00-04-00 |
| 1 best chair with Bannister | 00-02-00 |
| 1 old bas chair | 00-01-00 |

Summary

And so in Bermuda we find tables in great variety, chairs of almost every English design dating from the latter part of the seventeenth century and through the eighteenth, well-carved bedsteads, tallboys of excellent proportions, bureaus and chests whose quality is most satisfying. And they are all made of cedar—cedar the like of which, we must remember, we shall never see again, for it was cut from trees which had been maturing for centuries.

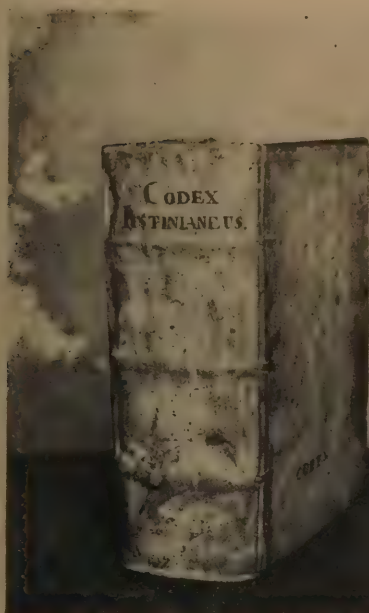


Fig. 1 — JUSTINIAN'S CODEX (1537)
A parchment bound volume printed by Jean Petit, the great sixteenth century Parisian printer.

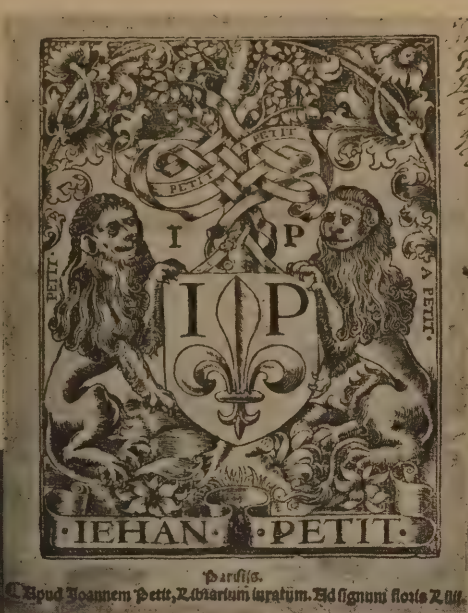


Fig. 2 — THE IMPRINT OF PETIT
This and other illustrations from the collection of William A. McGregor, Jr.



Fig. 3 — THE PEPPS BOOKPLATE
Found beneath a piece of paper pasted on the inner cover of the Codex.

Books—Old and Rare

Present-Day Opportunities for the Collector

By GEORGE H. SARGENT

WE read of the good old days when great "finds" were made by the book-hunter, and sigh that they are gone. Not again, we say, will a new *Rubaiyat of Omar Khayyam*, first edition, repose among worthless by-gones in the sixpenny box outside of Quaritch's. Never again will a George D. Smith of the future pick up for twenty-five cents in a Cornhill bookstore a copy of *Graham's Library of Fiction No. 1, The Murders in the Rue Morgue*, by Edgar Allen Poe, to see it subsequently sold at auction for a thousand dollars. No more will the hunter of the Paris quais come upon a small volume in use to hold up a shelf, to purchase it for a franc and discover it to be an uncut copy of the *Kilmarnock Burns*, cheap at \$3,000, a piece of good fortune which befell William Beer, librarian of the Howard Memorial Library at New Orleans. Of course, there are "lost" books which may be found—one might come upon a copy of the *Freeman's Oath*, the first piece of printing done in what is now the United States—but the chances of finding them are infinitesimal, and the book-hunter today must be content with small game.

To the true bibliophile and collector, for whom alone I am writing, it sometimes does appear as if the dice of fate were loaded against him. The dealer's price for a rare book may be altogether beyond his means. In the auction room he finds the contest one of purses, in which he is likely to make but a poor showing.

But are the chances of the modern book-hunter all gone? Is there no balm in Gilead for him who, weak of purse, but strong in the love of books, searches today for

rarities? To the second question I return an unhesitating affirmative, and will prove my case by some experiences of my friend Mac.

Whether it be that his Scotch forebears were huntsmen, or that he possesses some subtle magnet for old and rare books, I know not. But certain it is that Mac has what Alice Van Leer Carrick would call "book-collector's luck" to a remarkable degree. And right here I may point out that to some collectors is given this almost uncanny sense of being able to discover rarities in unlikely places. It is not altogether a matter of expert knowledge, painfully acquired, although there is no substitute for that in book-collecting. But the gift of which I speak is not merely that of recognizing a good thing when it is seen, but of seeing it where most persons would never think of finding it.

Now the city made great and famous by being the home of the world-encircling "flivver" would not naturally be looked upon as a happy hunting-ground for the amateur book-collector. Yet Mac lives in Detroit, and it is from that city that he makes short excursions into what might seem to be a bookless desert. He usually returns with something which, if not a gem of the first water, or even what Daniel Berkley Updike of the Merrymount Press would call one of "the common rarities," yet forms a worthy addition to his modest collection, and, in some cases, might, if parted with, form a nest egg for the baby's bank.

Mac's first acquisition to be called to my attention was a *Justinian Code*, printed by Jean Petit of Paris in the year 1537. Now the codification of laws under the direction of the Emperor Justinian, in the year 528, has been

Cantabrig dicavit" and the date 1574. The motto on the scroll is "Mediocria Firma." The second plate is without inscription or date and is uncolored. Both plates are armorial, the Bacon arms quartered with those of Quapode, crested, with the hog, the mantling very full above but flowing down each side of the shield to a single curl tipped with a tassel. This plate, with its date of 1574 and the inscription, was placed in the volumes given in that year by Sir Nicholas Bacon to the University of Cambridge, where he was educated. So our Detroit collector picks up a bookplate of which only two or three copies are known to exist anywhere. Probably there are readers who are asking "What is it worth?" meaning, of course, in dollars and cents. To this the answer is that no one knows. There is no record of a copy of this plate ever having been sold at auction.

There are people known to all book collectors who prefer the latest novel to the oldest edition of a classic. Thus it came about that a young lady gave my friend Mac an old book which was brought from England many years ago, and which she handed him with the remark that she didn't want "that old thing around any longer." Thus the happy recipient gained a copy of Milton's *Paradise Lost*. It was not the first, with any one of its various title-pages, but was printed for "A Company of Stationers." The title follows that of the first edition but has the lines "John Milton, The Author" instead of "The Author" first, as in the earliest issues. The date is erased. As this book contains

the account of Milton's life, it is placed as one of the earlier editions which followed the poet's death—not a very rare or very valuable book, but good enough for anyone's library.

Another hunting trip produced a sixteenth century legal work printed in Freyburg, Germany, apparently at the instance of the town, in the year 1520, by "Adam Petri." The fine old black letter of the text is worthy of study. So, too, are the initial letters.

Then Mac dug up a copy of John Stow's *Anuales, or a General Chronicle of England* printed at London in 1611. This is one of those interesting chronicles which are good reading as well as fair game for the collector. In the case of Mac's particular find, the book contained the bookplates of Viscount Woolsey of Stafford and Baron Woolsey of Cairo, which are not to be sneezed at.

Chances for collectors! Bless you, there are as good fish in the sea as ever were caught, and it is not always the gilded bait that tempts them. You may not find the bookplates of Nicholas Bacon and Samuel Pepys in a book, but you may find something else to be valued as highly. If one has a flair for this sort of thing he will generally bring home something worth while. The true booklover does not estimate the value of his find by the money it will bring at auction. He continues the chase, no matter whether the day's hunt proves productive or not. Usually persistence will win. Mac has never estimated the money value of the things he has acquired, I am quite sure. I do not envy him the treasures he has secured. I only envy him the fun he has had.



Fig. 7—JUSTINIAN'S CODEX (1537)
The geometrical pattern suggests the work of the binders of Lyons or Paris.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

AMERICAN PEWTER. By J. B. Kerfoot. Boston and New York: Houghton Mifflin Company. 1924. 239 pages. Over 300 illustrations from photographs. Price, \$15.

HAD Mr. Kerfoot not been experienced as critical investigator and accomplished writer before he ventured upon the task of illuminating the subject of American pewter, that fascinating topic might yet be submerged in darkness, with the prospect of remaining so for some time to come. Fortunately, however, in *American Pewter* we have a book that offers not only sound scholarship—supported at critical junctures upon all kinds of statistical foundations—but very delightful reading as well. Mr. Kerfoot respects his subject, but he refuses to be overawed either by it or by his extensive knowledge of it. That knowledge, indeed, has bred an affectionate familiarity which abounds in wit and pleasing raillery. But it never degenerates into mere jocosity, any more than it wanders off into realms of rhapsodic twaddle.

As for American pewter ware, there is not a vast amount of it to write about. Hence its interest to collectors: things are not really collectible until they constitute a closed series. Then the fact that they are probably limited in supply renders them desirable. Pewter making in this country came to an end not far from the year 1850. It had its beginning not far from the opening of the era of Colonial prosperity, about 1750. In the intervening century something over two hundred pewterers are known to have come and gone, for their names are preserved in various records, and, what is more to the point, in the marks stamped on various articles of pewter ware.

The true pewter era was that of the early men, those who worked during the period when, for normal table use, pewter had superseded wood and had not yet been seriously threatened by china. After 1820, however, crockery of one kind and another began to usurp the place of pewter even in simple homes. The ingenuity of the pewterer was therefore turned in other directions. Whale-oil lamps were widely marketed as a modern and improved substitute for candles and grease lamps. Vast coffee pots and tea pots, too, were made in so-called Britannia ware, and were accepted as indication of a social status considerably above the level of tin, albeit slightly below that of either Sheffield or silver ware.

The end of pewter came when it was found possible to electroplate its surface—or the surface of what it had come to be—with silver, a form of genteel veneer which, from the sixties on, commended itself to a democracy beginning to be widely concerned with the elegancies of life. In that dawning period of self-consciousness in culture much that was dignified and genuine went by the board in favor of much else that was tawdry and meretricious. And, during some two generations, family pewter passed unostentatiously to the melting pot, or tarnished unseen on mouldering shelves. Extremes of human temperament have saved what little we now possess; the lavishness which scorned to sell the stuff for the few pennies it would bring, and the exaggerated thrift which clings to all possessions whatever their estate.

And a fascinating remainder it is, not only in its forms and textures but in its marking: for, contrary to usual opinion, it would appear that most sure-enough American pewter was marked, and usually handsomely marked, by its makers. The dies are for the most part rather more elaborately cut than those used by American silver workers, and some of them are of really extraordinary beauty—so much so as to lead to query concerning where and by whom they were designed and cut.

As for the pewter pieces themselves, the majority were in the beginning, and still are among surviving specimens, the eight-inch

plates. Smaller plates and larger ones are to be reckoned somewhat rare. Most beautiful are the covered tankards—particularly two upstanding ones by pre-Revolutionary Frederick Bassett—essentially late Stuart in type, with scrolled thumb piece and a scalloped lip along the front of the lid. Rare things these early American tankards: but, whether because their thirst inducing contours led to their immolation on Victorian altars of temperance, or because few were made, no man can say.

Next in allurements, and closer in friendly aspect, are the porringers: quite plentiful, however, as compared with tankards, and showing snug shapes and irresistible handles, whose perfection of line is occasionally enhanced with a touch mark whose placing was guided by inspiration.

Then come Communion flagons—some fine, some less fine; the best of them dignified and upstanding, as ecclesiastical wine containers should be; though their accompanying chalices, seldom quite so well designed, suggest squat servitors of royalty. Perhaps for these cups the tradition of form held but tenuously.

The finest things in the "coffee pot era," which seems to pivot on the year 1830, were, curiously enough, the water pitchers. William McQuilkin of Philadelphia, whose operating dates are set between 1845 and 1853, produced some worthy examples both covered and uncovered—but his product sinks to insignificance beside one superb lidded pitcher by Roswell Gleason of Dorchester, who, though listed as of the post 1825 era, displayed, at times, a robust imagination in design which merits him comparison with the early giants of his craft.

As for the coffee pot itself, the universality of that utensil after the first third of the nineteenth century is responsible for Mr. Kerfoot's use of it for christening the period 1830 to 1850. Some specimens of the genus are handsome in a large way; for they were generously proportioned to serve at the huge old-fashioned breakfasts of large families. In many of them appears the survival—or perhaps the revival—of early eighteenth century vision, as if in Colonial America there had been an arrestation of early English design and its release a century after it had passed and been forgotten in the mother country. The same phenomenon occurs, from time to time, in American embroideries, like a strayed seed germinating and blooming a hundred years out of its due time.

But by the 1840's, American coffee pot makers were following closely the forms turned out by Dixon of London. Some of these designs were good, and some were bad, and some were horrid. The last gave birth to plated silver children and are to be discussed only in a laboratory devoted to the study of the transmission of degenerate traits.

During the course of the evolution of American pewter many types not hitherto mentioned in this review were produced, "basons," for example; some impressive covered bowls; a very early bed warmer with an engraved lid—the only elaborate bit of pewter engraving between pre-Revolutionary times and the not entirely successfully chip decoration of Trask a century later. And the inclusive collector may harbor bright hope of securing for the adornment of his home fairly numerous "chamber potts" and cuspidors.

Of how Mr. Kerfoot stalked and captured his information concerning all of these things, of how he confounded musty tradition with the light of newly discovered fact, of how he linked scattered discoveries into a chain of logical history, and of how at various times, when he was himself on the verge of succumbing to Error, Truth came galloping with an eleventh hour reprieve, this review may not indulge in the telling. Much of the narrative, as

the author gives it, is as absorbing as a detective tale and is recommended on that basis.

Indeed, with all its array of statistics—and *American Pewter* has many long and careful tabulations—and with its really extraordinary mass of freshly collated information, this book is the most contagiously zestful piece of writing for collectors, actual and potential, which has yet been published. And for this reason, its appeal is well grounded and straightforward. Nowhere in its pages is discoverable the faintest trace of that sentimental fallacy dear to the average antiquarian scribe. There is no mournful yearning over a departed past; no maundering over the noble-minded artisans—now no more—who once rejoiced to work for their betters at less than a living wage. And nowhere, in more than two hundred pages, are we called upon to picture in imagination a jovial scene of merrymaking in which, etc., etc.

In all this omission there is really great achievement: but there is still greater in the positive stirring of the reader's imagination to appreciate the pure fun of research, the unadulterated joy of tracing a sly fact to its lair, and the really thrilling satisfaction of fitting together various piecemeal findings until suddenly they are revealed in a complete pattern of historical sequences.

That *American Pewter* includes all that may ever be known upon its subject is not to be expected. It is a pioneering work. Since its publication the mark of John Skinner, eighteenth century Boston pewterer, has turned up in more places than one. The suggestion that the experimental colony of Brook Farm indulged—with but slight success—in the manufacture of pewter has found documentary support,* and a quart tankard by Frederick Bassett at the Wadsworth Atheneum has put in claim for supremacy against the best example owned by Mr. Kerfoot. The interest stimulated by this book will, furthermore, unquestionably result in new discoveries both of names and of marks; it should likewise bring forth additional information as to the men and marks already tabulated.

All the necessary equipment for those who are roused to the frenzy of independent exploration will be found in *American Pewter*: a complete list of the names of American pewterers thus far recorded; a clear *fac simile* of every known American mark; a superbly illustrated tabulation of known types of the pewter ware itself, and, therewithal, a brilliant example of the procedure of research. Fortified with such material even the tyro can hardly fail of making fresh discovery.

AMERICAN GLASSWARE. By Edwin A. Barber. Philadelphia, David McKay Co. 112 pages, 6 illustrations. Price \$5.

IN 1900, the late Dr. Edwin Atlee Barber, at that time Curator of the Pennsylvania Museum and School of Industrial Art, jotted down some rough notes on glass making in America, a field which had, theretofore, been untouched. These notes, or sketches as Dr. Barber termed them, were published in a small handbook entitled *American Glassware*.

The book was issued in a limited edition, went out of print very quickly, and for years, has been much sought by collectors. The demand for it has, indeed, proved so great that Dr. Barber's daughter, Louise Barber Mathiot, has finally consented to the printing of another limited edition of her father's work. This edition, without alterations, has just appeared.

The value of Dr. Barber's book, and the reasons for its extraordinary popularity, lie in the fact that, for twenty years, it offered practically the only handbook on the history of American glass making. Within the last three years, however, two volumes on American glass have appeared which have virtually superseded *American Glassware*. These have corrected many of Dr. Barber's early errors, and have offered much additional material on the glass factories mentioned in the pioneer essay.

It is to be regretted, therefore, that this re-issue of *American*

*"... and the manufacture of Britannia ware and of doors, sashes and blinds was established. . . . Britannia-ware lamps and coffee pots did not find a ready market." *Brook Farm*, by Lindsay Swift. pp. 43 and 44. For this reference ANTIQUES is indebted to John W. Webber, of Boston.



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OUR line of ironware is as complete as that of our brasses and is as faithfully accurate. We can furnish exact reproductions in quantity of latches, hinges, sconces, etc., with hand wrought nails; and where necessary we can make copies to order. All our ironware is hand wrought and welded.

And remember that our brasses are still to be had in various sizes to satisfy the requirements of correct scale as well as of period.

I. SACK

85 Charles Street, BOSTON, MASS.

McKEARIN'S

735 MADISON AVENUE
NEW YORK CITY

WE have just completed negotiations for the acquisition of a small but very choice collection of Early American Glass. This collection, formed a few years ago by a prominent amateur of keen judgment and discriminating taste, is rich in fine examples of Stiegel and beautiful specimens of Contact Three Section Mold Glass. It also contains a few rare pieces typical of the product of individual workmen in the early New Hampshire factories. From other sources we have added *authenticated* specimens of the rare Saratoga Glass and examples from other early New York State Factories.

This collection will be on exhibition and for sale, in its entirety, or individual specimens, in our shop about March 1st. It will furnish lovers and collectors of early American Glass an exceptional opportunity of acquiring choice specimens with an absolute guarantee as to genuineness. Any person really interested in Early American Glass will be welcome, whether he cares to buy or not.

In the Meantime

Any lover of Early American Furniture, fine old glass, Bennington and other American Pottery, American Pewter, etc. will find our shop very well worth a visit.

We Always Have the Exceptional Antique

730 Fifth Avenue
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We invite your inspection of
some of the actual Furniture
and Appointments that graced
the finer Houses of the 18th
Century.

Henry Symons & Co., Inc.
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Antique Furniture
Objets d'Art



Do Your Own Stencilling

THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

OLD CURIOSITY SHOP

E. E. White

BELMONT :: VERMONT

Antique Furniture, Glass, China

Glassware is an exact replica of the original edition, with all its sins of omission and commission upon it. There was opportunity here to capitalize the accomplishment of Doctor Barber and at the same time vastly to increase its value by skillful editing, which would have examined all later enlightenment and related it properly to the author's first findings.

A standard work gains rather than loses in authority by frequent reprinting, if the process is accompanied each time by drastic editorial revision. If it is not, the repetition of errors tends to weaken confidence in those parts which are sound. *American Glassware*, either in original edition or in reprint, is necessary to the completeness of the reference library on American glass; but it will no longer dominate its group.

THE PIPE BOOK. By Alfred Dunhill. New York; The Macmillan Company. 262 pages; 28 full page plates (4 in color) and 230 text illustrations. Price, \$750.

HAVING tempted all mankind to over-indulgence in tobacco by designing pipes of appealing contour and irresistible texture, Alfred Dunhill has set himself to the entertaining task of discovering what vessels mankind used for burning the weed before the beneficent advent on this planet of the Dunhill briar.

The first step in this study was that of acquiring a collection. This Mr. Dunhill accomplished, apparently with celerity and ease. The next was to classify and describe the accumulated items. When that was done—behold, there was a book of much entertaining erudition and a multitude of teasing pictures.

The method pursued is ethnographical: that is, Mr. Dunhill describes the smoking implements of various savage peoples before the days of Sir Walter Raleigh; of savage and semi-savage peoples of the present; and of the civilized tobacco users of early times and late.

The savage, apparently, learned to use a pipe at some time after a casual fagot in the fire had revealed to him the means of producing a vapor of drugged delight. His subsequent inventions have been many—from a cup of earth scraped together like a golf tee, to elaborate contrivances of gourd and bone and stone, sometimes of metal.

But the pipe does not become domesticated, comfortable, companionable and truly beautiful until it is evolved by European craftsmen. To the discussion and illustration of fine European pipes the book gives too little space—not, perhaps, in proportion to the extent of the entire discussion, but in proportion to relative intrinsic interest. But European pipes are really quite deserving of a book of their own.

ANTIQUES has at times observed that the most enticing articles of craftsmanship are—on the whole—those which men have devised for ministering to their bad habits. *The Pipe Book* provides much material in support of the contention. Most collectors will enjoy it; and, beyond their requirement, it belongs in the smoker's library alongside of the more romantic literature of nicotine.

HAND-WOVEN CARPETS: ORIENTAL AND EUROPEAN. By A. F. Kendrick and C. E. C. Tattersall. New York; Charles Scribner's Sons. With 205 Plates, of which 19 are in color. Vol. I, text; Vol. II, plates. Price per set, \$32.

A WORK of this kind defies reviewing. It is too complete, too definitive. When one has said that *Hand-Woven Carpets* is the one indispensable treatise in its field, and that the fact is generally accepted, he has said really quite enough. Any additional information will be superfluous.

But it is pleasant gossiping to remark that the hand-woven carpet probably originated in Persia a very long time ago; and that its delightful patterns were the stylized imaginings of a garden-loving folk who found it necessary to spend their winters indoors. Instead of providing themselves with vast conservatories of fruits and flowers, after the modern manner, they wove their streams and gravelled paths, their shrubby borders and their beds of brilliant flowers into marvellous floor fabrics, which enabled them at all times, without labor or distress, to enjoy the semblance of a newborn spring.

From Persia the knowledge of rug making moved eastward through India and westward through Turkish Asia. In time, both movements met in Europe. Meanwhile European knowledge of the fountain head of rug design was long delayed, for lack of adequate facilities of transportation. Rugs came out of coastal Asia Minor long before they came from the interior. Hence, until comparatively recent times, all such carpetings were known as Turkey carpets, and the imitations of their patterns as "Turkey work." In the seventeenth century the various East India companies imported India carpets into Europe.

And earlier than most persons realize, Europe was producing hand knotted pile carpets. Spain began their making as early as the fifteenth century. In France, in 1601, Jehan Fortier claimed to be originator of a process of carpet manufacture after the manner of Turkey and the Levant. In England, until the seventeenth century, strewn hay and sand were a frequent floor covering, even in the houses of the mighty; but Turkey carpets were by no means unknown or unimitated as early as the period of Henry VIII and Elizabeth. By the middle of the eighteenth century the making of pile carpets had become an important English industry.

Hand-woven Carpets, having discussed the history of carpet making, devotes space to a consideration of its technique,—the method of loom set-up and of the knotting of the pattern threads. There follows a treatise on carpet design, together with a number of valuable practical suggestions to the would-be collector. A chapter on the grouping and identification of carpets should be studied with an atlas close at hand, though two very clear maps accompany the plates which constitute the bulk of Volume II.

The student is quite as likely to begin with Volume II and work backward from that, as he is to proceed in the opposite direction. Indeed such a method is recommended. For Volume II contains well over 200 good-sized illustrations, many of them in color, which give—and give excellently—the indispensable visual starting point. Accompanying each illustration is a brief description, together with reference to the longer discussion in the text of Volume I. If a better arrangement exists, it has yet to reveal itself. And index and ample bibliographical material are, of course, supplied.

Hand-woven Carpets has been issued in a limited edition of 1000 copies. Quite possibly it is already out of print. In such case, this review may serve as a matter of record for those who may wish to know where to turn for aid amid library collections. Where libraries are not supplied, they should endeavor to overcome the deficiency.

The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

REMOVING OLD PAINT AND VARNISH

Problems of methods of refinishing and restoring furniture are among those most frequently brought to ANTIQUES for solution. A difficulty which no one who wishes to rehabilitate old furniture can long escape is that attendant upon the removal of successive layers of old paint or varnish. The majority of methods hitherto devised are either so tedious or so unpleasant that the following suggestion offered by W. B. Spaulding of Haverhill, Massachusetts, seems likely to find adoption.

Mr. Spaulding's suggestion is: To remove old shellac or varnish, cover the surface of the object with a heavy coat of paint remover, using a brush. Let the paint remover remain for fifteen minutes; then sift on as much coarse sawdust as will adhere. With rough burlap, well soaked in denatured alcohol, rub the surface thoroughly. This process will nearly always clean the piece down to the bare wood with one application, as the remover sticks to the sawdust and none is wasted. It is also a much cleaner process than the methods usually employed.

American Silver for American Collectors

To those interested in the purchase and maintenance of old silver we offer a complete service.

Our present collection of old American silver is without doubt the finest on sale in the country.

Our repair department is made up of experts who know methods best calculated to restore old silver without endangering its value.

And for those interested in new designs or in reproductions of the old, the skill of one of America's ablest silversmiths is available.



GEBELEIN

79 CHESTNUT STREET BOSTON, MASS.

A name that stands for the finest in silver



8 INCH

10 INCH

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YOU will find nothing so charming as an old whale oil lamp fitted with a quaintly decorated parchment shade—figures from Godey's Magazine or ship pictures.

The shades are sold separately or with lamps.

Send check with order for lamps illustrated or listed.

| ROUND SHADES | | 18 inches . \$20.00 | | LAMP COMPLETE | |
|--------------|--------|---------------------|--------|------------------|---------|
| 6 inches . | \$4.00 | 22 or 24 in., | 25.00 | 8 inches. | \$15.00 |
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OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 Charles Street : : BOSTON, MASS.

Antiques

*Reflecting the Background of
New England History*

CHIPPENDALE slant-top desk with broken arch top; six-legged lowboy of burl walnut veneer; cherry swell front bureau with inlaid bird's-eye maple top; Italian renaissance carved settle; curly maple slant top desk; Chippendale cherry slant top desk with broken arch, secretary top; three-drawer curly maple bureau; bonnet top walnut highboy with Spanish feet; mahogany dining table; bandy-leg Dutch drop-leaf table; arrow back comb-back rocker; comb-back Windsor rocker; Empire card table; Battersea enamel knobs (pair); Mushroom armchair in maple, period 1750; large Sheffield fruit basket; lyre sewing table; two mahogany sewing tables; curly maple courting chair; Dutch back Spanish foot side chair; Howard & Davis mahogany banjo clock; Sheraton mantel clock; Chippendale and other mirrors with original pictures; carved oak chest; Hepplewhite inlaid cherry bureau, 33 in. high with bracket feet; good-sized oval mirror in gold leaf; two extra fine Windsor armchairs, one a rocker with fiddle-back splat in place of central spindle. Currier & Ives: *Noah's Ark*; *Penn's Treaty with the Indians*; tall hand-wrought iron andirons with 7½" sunflower top in bronze, rights and lefts; seven-foot canopy top carved bed; dressing table; 30 large old hooked rugs; *Success to the Railroad* and quart violin flasks; pewter; quilts.

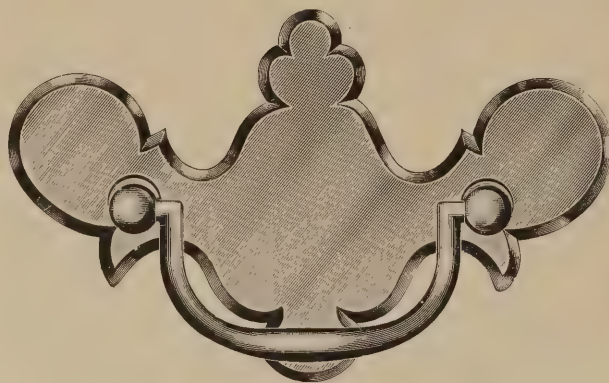


E. C. HALL

145 Longmeadow Street, LONGMEADOW, Mass.

(On Main route from Boston to New York, three blocks from the Springfield line)

LOOK FOR THE YELLOW SIGN!



No. 5872

Authentic reproductions of
Domestic and Imported
Furniture Trimmings

Special Brasses Made to Order

A. L. FIRMIN

34-36 Portland Street, BOSTON, MASS.

After removing all corrosion, wash the piece clean with alcohol. In this way a piece of furniture may be cleaned perfectly in one-half the time, or even less, than that required by any other method.

Can anyone offer a better suggestion? And who, by the way, is prepared to yield up his secrets as to the next steps in re-finishing?

OUTWITTING THE WORM

A difficulty quite as baffling as the satisfactory removal of old paint, and far more serious in its potentialities, arises when worms infest a piece of furniture. The methods advocated for disposing of these pests are many and various; but unfortunately those which seem certain are relatively complicated, demanding a considerable equipment for fumigation. Very possibly someone has evolved a method not only efficacious in the preservation of the fabric of old furniture, but also convenient of application. If so, ANTIQUES would be glad to give it wider usefulness by publication in this column.

GLUES AND GLUING

On the subject of gluing in cabinet work ANTIQUES has sought expert advice. The following notes are by T. R. Truax, Wood Technologist, Forest Products Laboratory, Madison, Wisconsin.

Glued wood joints are the result of three principal variables, namely, wood, glue and gluing conditions. Any one of these may be the cause of failure or partial success in cabinet work or in other work where glue joints must be depended upon for strength and durability.

For most purposes, wood must be dry when glued. In addition to being dry, the wood parts, or pieces, to be glued must be surfaced smooth and should fit each other accurately. Poor fitting of parts is the source of much trouble in gluing. Wood properly dried and properly machined is the first essential of the process.

The glues used in joining wood may be classified as animal, liquid, casein, vegetable, and blood albumin. In general, all cabinet woods can be glued successfully with any of these adhesives, if the gluing is well done. The choice, therefore, depends very largely upon the purpose for which it is to be used. For joint work, *animal* and *casein* glues are preferable because of quick setting and high strength. *Liquid glues*, inasmuch as they are ready for application, are convenient for repair and other small gluing jobs. For veneer work *vegetable glues* are used more than the others because of their cheapness and their simplicity of application. *Animal*, *casein*, and *blood albumin* glues are also used more or less for gluing veneers. The two latter types of glue are more or less water-resistant and are preferable where this property is important. Some woods stain when glued with casein and with most vegetable glues, and, where this is objectionable, animal glues may be used to advantage. So far as strength is concerned, any of the glues named, when properly used, will impart as much strength to a joint as the wood itself usually possesses.

Most weak joints are the result of improper use of glue. The consistency of the glue mixture and the amount of pressure applied to the joint are the two most important considerations. Using a glue which is too thick or too thin is the most common cause of weak joints. The consistency of the glue mixture may vary somewhat, provided the amount of pressure is regulated. For a thin glue the pressure must be light; for a thick glue, it must be very heavy. The consistency of the glue, the amount of pressure and the character of the wood surfaces should be such that a *continuous film of glue*, though very thin, *should remain between the pieces joined*.

All glues begin to change in consistency as soon as they are spread on the wood. The rapidity of change depends upon the extent to which the coated pieces are exposed to the air, the time that elapses before pressing, and the quantity of the glue spread. It is highly important that the pieces be joined and pressure be applied at exactly the right stage in this process of drying; that is, just as the glue is changing from a thin mixture to a jelly.

The greatest trouble in gluing comes from pressing the glue while it is too thin. The result is what is known as a starved joint. The glue, being thin, is squeezed from beneath the pieces or into the pores of the wood and the joint is consequently weak. Such joints do not show a continuous film of glue when examined under a microscope.

The occurrence of starved joints may be due in part to the character of the wood joined. Numerous tests have shown that the woods which are most difficult to glue are red oak, maple, birch, ash, gum, cherry, elm and sycamore. On the other hand certain soft woods, such as spruce, pine, redwood, fir and mahogany do not seem to be at all liable to starved joints so long as enough glue is applied to make a joint. In an intermediate position between these two groups are white oak and walnut. The susceptibility of woods to starved joints is proportionate to their porosity.

Where different woods are combined—as in common cabinet work—the consistency of the glue should be varied to suit the most porous

wood. For example, where mahogany face veneer is glued to a core or crossbanding of red gum, the latter is the more porous, and the glue mixture and other conditions should be adjusted to suit it. Likewise, combinations such as maple, or birch, on yellow poplar require a thick mixture of glue, whereas mahogany and pine in combination are not at all exacting as to glue consistency.

To summarize the factors essential to the construction of satisfactory glued joints in cabinet work, the wood must be dry; the surfaces to be glued must be smooth; and the parts should fit accurately. Furthermore, the consistency of the glue at the time of pressing and the character of the wood glued are considerations of primary importance. Where these elements are properly adjusted, practically all woods may be glued successfully with nearly all kinds of glue.

FOR THE GENERAL WELFARE

Not long since, ANTIQUES carried an advertisement concerning a bobbied haired connoisseur who had been imposing upon various dealers in antiques whose establishments are located in central Massachusetts. This fair deceiver turned up once again after the advertisement appeared, and came near being apprehended.

There is a query in that situation. Here comes another one. What is to be done about the theft of antiques from private dwellings and their eventual resale through various channels? There has been more of this kind of theft and resale than is generally realized. The advertisement in this issue of ANTIQUES simply gives publicity to one out of many cases. ANTIQUES draws special attention to this advertisement since it feels very certain that dealers in general need only to be apprised of what is going on to examine carefully the nature of unusual and unexpected offerings which come to them and to cooperate in identifying and returning items which they have reason to believe have been dishonestly obtained by the vendor.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

197. W. B. G., *Connecticut*, is interested in the problem of the manufacture of sundials in the Colonies. He has never been able to find a sundial of authentic early American make, and concludes that those used in American gardens were all imported from abroad.

This belief is strengthened by the fact that Alice Morse Earle, in her *Sundials and Roses of Yesterday*, not only fails to mention any American sundial maker of early days, but confines herself pretty closely in her illustrations to examples discoverable in England.

Can any reader of ANTIQUES contribute to the meager store of information at present available on the state of the metric arts in early America?

198. J. C. M., *New Jersey*, sends a drawing of a pair of cupped hands similar to those discussed in ANTIQUES for July and September, 1924, (Vol. V, pp. 40, 152.) This example bears a spread eagle as a mark, together with the words "Ironstone china, W. S. Jr. & A. Co."

The mark "W. S. Jun. & Co." occurs as that of the successors of W. Smith, who produced the so-called "Wedgewood" ware. It is conceivable that the additional initial "A," together with the use of the words "ironstone china," implies some alliance between this firm and that of Ashworth, who bought the works of Mason's Ironstone China in 1859. The usual reference works do not, however, confirm this theory. Who can help here?

199. N. R. G., *Oklahoma*, has a pitcher of creamy white ware decorated with birds and flowers in blue. This piece bears a mark, "Grosvenor: late Mayers," and two registry numbers, one impressed, the other raised.

The horizontal English registry mark did not come into use until 1883, so that this piece must have been made after that date. One of the numbers used refers to the object itself, the other to the design used in decoration.

No information regarding the firm of Grosvenor is at hand. Who can help here?



Lowestoft set, 47 pieces, blue armorial design, blue border with gold star

Silver Lustre, Queen Anne tea sets, Historical Blue Pink Lustre tea sets, Copper Lustre, Lowestoft Vase, Silver resist, Alabaster, Dresden and Empire vases

F. NOBLE CO. 126 LEXINGTON AVE. (Near 28th St.)
NEW YORK CITY
Established 30 Years. Telephone, 2304 Madison Square

FOR SALE

REMODELLED white colonial house of 9 rooms, very large, all improvements, with less than 2 acres of beautiful and well kept grounds, gardens, shrubbery, flowers and old stately trees, garage, and other out-buildings, located directly on the Boston Post Road between Stamford and Norwalk. Would make an ideal place for *antique shoppe*, inn, or private residence. Attractive terms and immediate occupancy.

Write to owner, Box 86, Cos COB, CONNECTICUT

Early American Furniture

MAHOGANY TIP AND TURN TABLE \$45.00

MAHOGANY CHEST OF DRAWERS 125.00
with original brasses

MAHOGANY DROP-LEAF TABLE 75.00
with reeded legs

Above pieces refinished and guaranteed genuine
Prices include crating

Also have several 6 leg TABLES in curly maple or cherry, BUREAUS in mahogany, cherry or maple, and small Book CASE in cherry and curly maple.

RUTH WEBB LEE

72 EAST AVENUE : PITTSFORD, N.Y. : (NEAR ROCHESTER)



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ANTIQUE PANELLING

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Early American Furniture:
always on view, a diversified,
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Valuable Stamps

IN searching for antiques do not neglect stamps. Recently in Philadelphia several thousand dollars worth were found unexpectedly. Old stamps should be kept on the original covers. Almost anything before 1870 is worth keeping. I buy large and small lots, entire collections or single rare copies. Write me what you have or send by mail insured and the best cash offer will be submitted.

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STRATFORD :: CONN.

ANTIQUES

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany

Hooked Rugs and Hand-Woven Stuffs, Wooden Ware,
Glass, China, Pewter, Brass, Copper, Iron, Pottery

Specials: A KNICKERBOCKER KAS, similar to one
pictured on page 148, of Nutting's *Pilgrim Century*,
1st edition; Pilgrim slat-back chairs (4 slats) and 5-
slat banister-back arm chair of ash and maple wood.

Basement Kitchen

WORCESTER BROS. CO.

23 BRATTLE STREET CAMBRIDGE, MASS.

200. W. C. K., *Ohio*, wishes to complete the history of a secretary desk in the style of Hepplewhite which he has recently acquired. This piece, which is inlaid with satinwood, holly and ebony, was bought by William Shove, a merchant of Charlestown, Massachusetts, at the time of his marriage in 1806. His great-granddaughter, who sold it to the present owner, was able to supply the history of the piece, with the single exception of the name of the dealer from whom it was originally purchased in Charlestown. Family tradition had it that this dealer's first name was Archelaus.

Can anyone supply the missing surname?

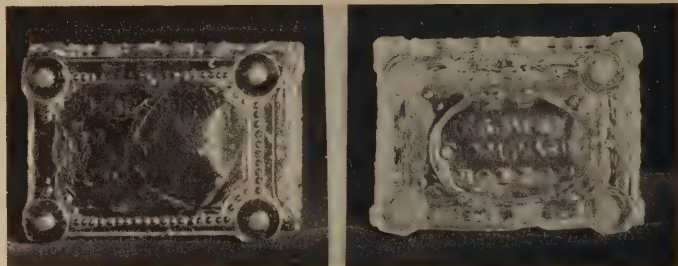
203. C. T. McC., *Texas*, sends a drawing of a bottle which she picked up recently in an old "smoke house." The bottle is of greenish glass, hexagonal, very heavy and "resembles nothing so much as a series of Gothic arches." Apparently this is a pickle bottle, made somewhere in the neighborhood of 1850 and of the type frequently met with.

204. M. S. S., *New York*, wishes to identify the following items:

(1) Green glass salt (illustrated) with "Jersey Glass Company, N. N. York," stamped on the bottom.

About the Jersey Glass Company no information is at present available. It has been suggested that possibly this concern may have sold glass manufactured for it elsewhere. Who can help here?

(2) Clear glass salt (illustrated) with "N. E. Glass Company, Boston," stamped on the bottom.



The New England Glass Company, founded in 1817, was in operation in East Cambridge, Massachusetts, for seventy years following that date. Five hundred hands are said to have been employed there in 1852, and a great variety of objects was produced. Pieces bearing the name or initials of the concern are accordingly not infrequently met with.

(3) Pair of amber glass deep dishes, with rose sprays in raised decoration both inside and out (illustrated). The background is



stippled and somewhat iridescent. The sprays appear to be of copper lustre. Diameter of dishes, $7\frac{1}{2}$ inches; depth, $3\frac{1}{2}$ inches.

These pieces are quite modern and possess no quality of rarity.

(4) A plate, 9 inches in diameter, with an all over decoration of thistles. The glass is somewhat iridescent, has a waxy look, and is very smooth to the touch.

This seems very possibly to be foreign glass, according to the authority of George S. McKearin.

(5) Bowl of light green glass, with pontil mark, and sheared edge. It is full of tiny air bubbles, is very light in weight and exceedingly brilliant. It has waves running up and down, not spirally. The owner enquires whether this might be Stiegel, or what?

The piece is probably neither of great age nor of determinable source, according to the authority quoted above.

(6) Pair of small dark wooden cups, $3\frac{1}{2}$ inches high, 3 inches across top (illustrated). These are said to have been given as



toys to a little girl about seventy-five years ago, but they were not new then. The question is raised whether they could be wooden salts.

No information is available about these pieces. Seventy-five years would seem to be a sufficient age to assign to them.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

165. M. S., New York, (November, 1924, *ANTIQUES*, Vol. VI, p. 267.)

To Edwin B. Worthen, Curator of the Lexington Historical Society, the Editor is indebted for the following information about Burr and Chittenden, Lexington clockmakers.

This firm started business in 1831 in the famous Jonathan Harrington House, which faces Lexington Common. They continued with considerable success in this location for a little over five years, and with varying prosperity in other locations for a few years more. Their clocks were all of wood, with wooden works, and were of the type which is intended to hang on the wall.

This and other material on clockmaking in Lexington appears in the *Proceedings* of the Lexington Historical Society for 1903, in a paper read by Miss Elizabeth W. Harrington.

170. A. N., Massachusetts (November, 1924, *ANTIQUES*, Vol. VI, p. 267.)

Robert Fridenberg of New York answers as follows the questions about Jones and Newman, lithographers, and about J. M. Butler's establishment.

Jones and Newman flourished in New York City in 1848 and later. In that year, with J. S. Ewbank, they issued what is undoubtedly their most valuable (from present day standards), publication. This was the *Illuminated Pictorial Directory of New York*, oblong, small quarto, twenty-four double plates in four parts, at twenty-five cents each, of Broadway from the Battery to about Reade Street. It "exhibits a continued series of Colored Elevations of all the Dwellings, Stores and Public Buildings fronting on the principal streets, beginning with Broadway, the chief of all." This has become very scarce and is now quite valuable. Most of this firm's issues were in lithographic form.

J. M. Butler was a Philadelphia printer and publisher who employed contemporary engravers, in the late forties and early fifties, without giving them credit, most of his issues bearing only "from J. M. Butler's establishment." Little from his press has serious commercial value at present.

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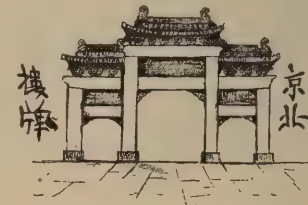
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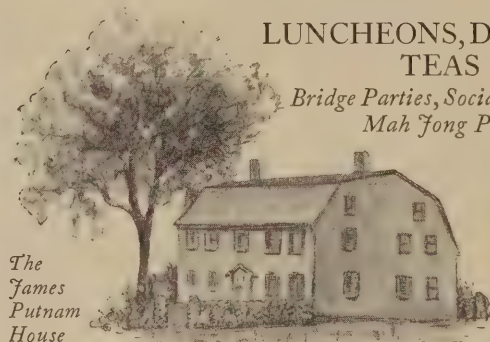
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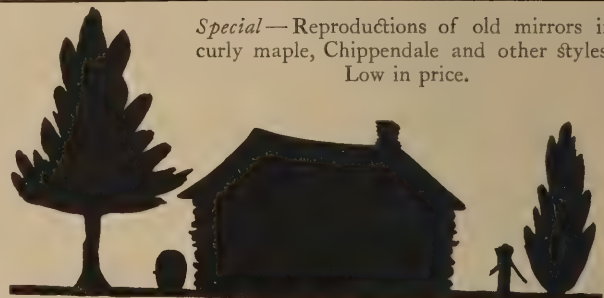
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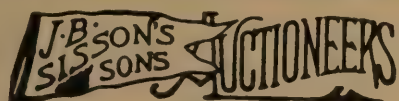


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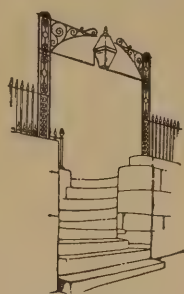
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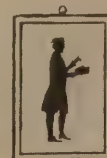
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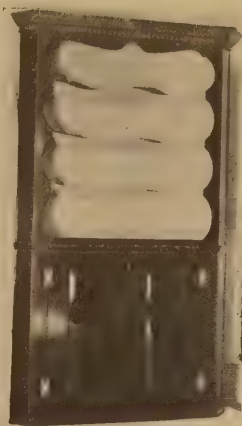
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A FINE field bed, a four-drawer carved bureau, a dainty washstand, a handsome mirror, a bedside stand, a pair of side chairs, a rare high-back rocking chair with scroll arms—a fine group of guaranteed quality, \$450.

Also—a three-piece set of old Duchess point lace, \$50, a Waterford Irish wine decanter of unusual pattern (no stopper) and a pair of Waterford wine glasses, \$35 the set; a Georgian clawfoot, columned mahogany sideboard, back has carved shell in center with pineapple and acanthus leaves—length 4' 7"—\$300.

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CHESHIRE, CONNECTICUT

Featuring this month: pair Duncan Phyfe card tables, beautifully carved and in fine condition; set 6 Windsor chairs; cherry chest-on-chest with fan drawer at top.

Correspondence Invited

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STRATFORD :: CONN.

Offers for this month:

Pair of tall, glass paper weights; two interesting half ship models in box frames; a pine gateleg table with nicely tapered legs and slender stretchers; lustre pitchers; Sandwich glass.

Sidney K. Powell

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My shop will be closed for the winter months while I replenish my stock. When I reopen in the spring I shall have some choice antiques to offer my clients.

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repay you.*

You will find there some very interesting and desirable pieces of Early Americana:

WINDSOR
TABLE, top 4

ft. 6 in. long, 2 ft. 6 in. wide, all original; four nine-spindle WINDSOR SIDE CHAIRS, all in fine condition; PANELLED PINE CHEST with pumpkin feet; 8-legged WALNUT DINING TABLE; DUNCAN PHYFE SEWING TABLE; also variety of white and colored SANDWICH GLASS, etc.



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QUITE near Broadway, only a step from subway and surface lines of travel, you will find a small oasis of the quiet past in the midst of the noisy present. It is my own shop, and I am proud of it because I know that all its wares are honest and that the prices on them represent true values. My things must, indeed, speak for themselves, for I have no gift of romancing; and if my clients come, and come again—as they do—it is for the practical reason that they appreciate plain facts even concerning objects of considerable beauty.

FURNITURE :: GLASS :: CHINA :: PRINTS :: RUGS :: APPROPRIATE DECORATIONS

Period Furnishings

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AN Encyclopedia of Furniture, Furnishings, Decorations. Contains 2,731 illustrations, 266 pages, size 9¼ x 12; 112 fabric illustrations covering all periods; 360 illustrations of chairs alone; 800 of carvings, design details, table tops, chair legs, etc.; 800 design motifs of furniture, walls and ceilings, also 65 interiors. 1922 edition, \$7.50 postpaid.

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The COLONIAL SHOP

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Perhaps some ancestor of yours sailed on the voyage

SHIPS—*Joseph Meggs*, 1850-1854; *Rousseau*, 1837-1840; also abstract of *Brig Vesta*, 1841-1842; *Julian*, 1858-1860; *Californie*, 1845-1848; *Herald*, 1834-1835; also ship *Pocahontas*, 1835-1836; *Addison*, 1841-1845; *Montpelier*, 1844-1847; *Navy*, 1851-1855; *Commodore Decatur*, 1833-1835; *Ohio Packet*, 1849-1850.

BARKS—*Hesper*, 1841-1844; *E. Corning*, 1866-1869; *Sappho*, 1866-1870; *Nautilus*, 1874-1877; also abstract of Bk. *James Allen*, 1877-1881; *Mattapoisett*, 1871-1872; also brig *F. H. Moore*, 1873-1874; *Sunbeam*, 1868-1871; *George & Mary*, 1852-1855; *Pioneer*, 1875-1876; *Sappho*, 1863-1868; *Pioneer*, 1875-1877; *Cossack*, 1857-1861.

SPECIALS!—Historical Staffordshire Plate in brown—Hartford, Conn. Historical Staffordshire Plate in blue—Landing Gen'l Lafayette. Collection of Civil War Envelopes, 787 in lot.

IMPORTANT NOTICE!—My shop is so crowded that I am seeking a few reliable dealers who will accept shipment of small articles in glass, china, etc., on consignment. W. W. BENNETT, Proprietor

Concord, Mass.



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will be open all winter.*

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collecting and distributing
every variety of *antique
furniture, glass, china, metal
goods, prints and engravings*

Call or write

William B. McCarthy

278 B, *Tremont Street* :: Boston, Mass.

The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

A Pair of Sheraton Hitchcock chairs with original
rush seats; a banister-back armchair with new
seat—perfect condition; a four-slat side chair with
new seat, ready to refinish; maple table with rope
legs and round top; a pair of pewter candlesticks;
one pair brass candlesticks, and many other articles
of interest to collectors.

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CONTAINS a completely revised list of American clock-
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a condensed list of English clock-makers, including all major
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34 inches high; top, 15 inches wide;
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Chandelier and several good
old swing signs. Our regu-
lar stock is, of course, as com-
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THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

SANDUSKY PLATTER in good condition. State price and description. Private collector. Mrs. L. E. WAGNER, 111 E. Monroe Street, Sandusky, Ohio.

PEWTER PLATES in good condition, unmarked, any size. No 532.

GRANDFATHER'S CLOCK, works brass; dial, weights, pendulum complete in running order. State size dial, condition and price. J. M. FISKE, 63 Washington Street, East Orange, N. J.

AMERICAN MARKED PEWTER FLAGONS, tankards, porringers and deep bowls; also claw and ball foot shell carved lowboy with original brasses. Private collector, C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

MAHOGANY BONNET-TOP HIGHBOY or chest-on-chest. ALICE BROWN, Shelburne Falls, Mass.

COLORED PRINTS by N. Currier or Currier & Ives. State size, condition and price. FRANCES EGGLESTON, Oswego, N. Y.

GLASS REFLECTOR BOTTLES; unusual early lamps and sconces. Send description, photographs and price. No. 521.

ANTIQUE PIPE BOX; carved spoon rack; skewer holder; old chintz; wire and brass fenders; butter stampers, 4½ inches diameter; pewter coffee pot, large bulbous body. State price. Box 7, Woodbury, Long Island.

LOWESTOFT, ship, New York State coat of arms and Masonic. Will pay highest price. EDWARD CROWNSHIELD, 807 Fifth Avenue, New York City.

HISTORIC FLASKS. I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

OLD FASHIONED COVERLET, red and white, hand-woven. ALICE BROWN, Shelburne Falls, Mass.

WILL PAY FIFTY CENTS for copy of ANTIQUES for October 1924 (Volume 6 Number 4). No. 539.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. WILLIAM HESSELEIN, 101 Tremont Street, Boston, Mass.

GINGER JARS, about eight by nine inches, no smaller. Mrs. F. L. GOODWIN, 4005 Greenway, Baltimore, Md.

SEND FOR LIST of certain books, almanacs, pamphlets, autographs, stamps, prints, etc., wanted by a collector. W. H. HILL, Fort Edward, N. Y.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mould glass, not the late pressed three-mould. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps and lighting fixtures for which good prices will be paid. Send descriptions and prices and if possible, drawings or photographs. No. 508.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ARWOOD 683 Atlantic Avenue, Boston, Mass.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

THREE OR FOUR COMPARTMENT SO-CALLED FRENCH LIQUEUR FLASK. Must be perfect. Send photograph or drawings and price. No. 540.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, JR., Fulton Street, New York. Send price and description. No. 541.

FOR SALE

MY ANTIQUE FURNISHINGS are for sale. Collectors and interior decorators are invited. Seen by appointment only. Telephone Riverside 1744 Mrs. MARGARET W. CHAPMAN, 255 West 92nd St., New York City.

SIX COFFIN SPOONS; six tea spoons (shell B. B. mark); four large table spoons; tongs, B B mark; Stiegel flip, large; samplers; glass; pine chest, 2 drawers; mahogany table, clover leaf carved legs. Many other things, No. 529.

WHALING lithograph by N. Currier, subject *Laying On; American Homestead-Summer* by Currier & Ives; *Pirate's Own Book*; tin lamps. No. 530.

PEWTER JUG, plate, mug, \$10 each; tin 12 candle mould; miner's lamp, \$3.50 each; 18th century, needlework, lacquer Prie-Dieu chair with French cut-velvet, \$60; Sheffield plate cake-basket. Photographs. GUY DYMOND, 122 Collier Street, Toronto, Canada.

GRANDFATHER CLOCK, good condition, cherry case, face decorated, brass hands and alarm dial. Keeps good time. Price \$200.00 FRANK E. GROSSHANS, Box 407, East Liverpool, Ohio.

LANDING OF LAFAYETTE PLATTER by Clews. Perfect condition. No. 535.

COLLECTION OF CUP-PLATES, about 130 in the lot, *Henry Clay*, conventional, etc. Will sell reasonably. This will make good stock for a summer shop. Write for list and price. PROVIDENCE ANTIQUE COMPANY, 739 Westminster Street, Providence, R. I.

ANTIQUE BUSINESS of six years standing. The reasons why you might want it: it is a pretty, very old, small house with an acre of ground, on the shore road between New York and Boston; it has electric light and hot and cold water; it would make a delightful home for a small family and there is ready made a good antique and tea house

business. The reason I am anxious to sell is that I am obliged to live in another part of the country. I will gladly give terms and information to any inquirers. Box 533.

CONNECTICUT EARLY CANDLE STAND, round top, 15 inches across. Small five inch drawer, brass knobs; each end pulls out either side. Shown by appointment, New York. No. 524.

NORTON & FENTON JUG; haymaker's jug; Berghotz jug; Zanesville; English Rockingham; old Meissen; Apostles; Copeland; Mason's; Wedgwood; Liverpool; Parian; Soldiers (Civil War); monkey design and many other rare pitchers. Collection Sandwich, Stiegel salts; Sandwich overlay lamp and oblong dish; three unusually fine paperweights; small collection wine glasses (several pairs), one hop and barley design, glass tear, hemmed foot; Staffordshire dog with basket; and other Staffordshire pieces; Washington, Lafayette Liverpool mug. Mrs. SNOW, 508 Franklin Street, Buffalo, New York.

COLONIAL GILT MIRROR, seventeen acorns and rich bas-relief designs on cornice. Height, 42 inches, original glass; painted glass panel top, gold eagle, festoon of flowers, pendent roses. Similar to famous Bigelow collection. No. 525.

MAPLE FIELD BED, tester frame, two foot posts gracefully carved, excellent condition, \$100; pair Queen Anne Spanish foot chairs, maple painted black, \$160; maple Chippendale side chair, stained mahogany, \$60; curly maple Sheraton bureau, slender legs, just refinished, \$150; high arrow-back maple rocker, stained mahogany, perfect, \$50; small curly maple drop leaf table, needs refinishing, \$35; real bronze Chinese temple lamp, wired for electricity, handsome, \$60; Sheraton two-part dining room table, drop leaf centre; seats 12; excellent condition, \$250; 4 piece tea set, one mended, others perfect, Castleford ware, \$60; Meriden Britannia coffee urn, graceful design, \$25; pair beautiful inlaid mahogany urn knife boxes, perfect, \$450; modern ship model, wooden sails, very decorative, \$75; elaborately carved 39 x 36 inch Chinese mirror with Oriental figures painted on glass panels, brought from China about 1825, \$250; photographs available; crating and transportation extra. Mrs. W. E. HOWE, 56 Keene Street, Providence, R. I., Telephone Angell 1585 R.

OLD SILVER SUGAR AND CREAMER, marked "G. Baker." Sugar, 7 inches with acorn top; creamer 6 inches, fine condition. Price, \$125. PROVIDENCE ANTIQUE COMPANY, 138 Westminster Street, Providence, R. I.

AT REASONABLE PRICE, mahogany child's bureau, 13 inches high, 6½ inches wide. No. 536.

FOUR PAIR SIXTEEN-INCH HINGES from century-old house, \$10, pair; Hoadley grandfather clock, excellent timekeeper, \$75; solid mahogany drop-leaf table, Sheraton style, \$90; pine dressing table, original stencilling, \$30. H. W. MANN, 53 Court St., Auburn, Maine.

TRENCHER TABLE, Pennsylvania German duck foot, walnut, 9 feet long, 3 feet wide, 3 drawers, brasses and condition original, \$200; low walnut slope desk can be used as is, \$150. Photographs on request. J. C. SALTZGIVER, 223 N. Second Street, Harrisburg, Penn.

ITALIAN THREE-QUARTER SIZE BED, walnut, old except side slats, \$125; Adams grate, medium size, \$100; painted Italian screen, four feet, \$50; painted old tray, \$50; silver plated candelabra; ginger jar, oil lamp; mahogany bureau, Colonial; Empire fire screen; small English painting on wood. MRS. EDWARD F. COWARD, 64 East 90th St., New York City.

LOW POST AND SPINDLE BEDS; whale oil lamps; coverlets; four Sheraton chairs, about 1800; tin lanterns; fancy mirrors; Currier & Ives prints; Bunker Hill cup plate. TESSIE LOU HAYES, 465 Jefferson St., Milwaukee, Wisconsin.

CUP-PLATES, unusually fine thistle, also rare historical and conventional designs for large collections. For new collectors many bargains. No. 526.

BRASS ANDIRONS, shovel and tongs, \$35; blue and white covered tureen, \$10. All in good condition. MRS. H. L. DUNHAM, 58 W. Housatonic St., Pittsfield, Massachusetts.

MINIATURES ON IVORY. A collection of nine. Price, \$135; photographs sent. PROVIDENCE ANTIQUE CO., 138 Westminster St., Providence, R. I.

A COLLECTION OF PEWTER, marked and unmarked pieces; an early engraving of Lincoln, (without the beard); two choice small maple tables. MRS. FOWLE, 6 Ware Hall, Cambridge, Mass. Tel. Univ. 2245 J.

FIVE PIECE BLUE TOILET BOTTLE SET; mercury glass comport; Chippendale mirrors, candlesticks, drop-leaf stands. Some choice mahogany, maple, pine. H. ANNIS SLAFTER, Belmont, N. Y.

BEAUTIFUL TALL MAHOGANY POST BED with tester, well proportioned, rope design turning on posts, \$225; four gilt cornices, fifty inches long, can be altered to various lengths, \$50; an unusually fine astral lamp, thirty inches high, French gilt, frosted and cut globe, long prisms; Photographs on request. No. 538.

A FEW PIECES of marked American pewter and several pieces that are unmarked. No. 531.

PEWTER PORRINGER, first grade of rarity (Kerfoot); collector having duplicate will sell this four inch gem. Duplicates G. Lightner; R. Palethorp, Jr.; Samuel Pierce; Gersham Jones; Joseph Danforth; Samuel Danforth; D. Melville and other Americans; Samuel Hamlin's rare eagle marked porringer included. No. 522.

RARE ANTIQUES FOR SALE: Hepplewhite dining table with console ends; pair pineapple glass comports and other glass specimens; cherry corner cupboard and cherry blanket chest of unusually pretty lines; also pair of opaque blue and white dolphins. Everything authentic. No. 527.

TWO STIEGEL FLASKS in diamond diaper pattern; bluish aquamarine pitkin; rare Masonic flask; spirally fluted amber bottle with handle. No. 528.

FRAMED CASTLE GARDEN BONNET BOX PANEL; extra fine beaded bag, flowers, quaint figure woman; eagle salts; collector's pieces at low prices. No. 523.

RARE FLASKS; swirled bottles; cup-plates; lamps; dolphin dishes; Staffordshire; Rockingham dogs; lustre; pewter. M. JOSLIN, 50 Gordon Avenue, Dayton, Ohio.

PAIR OF ARM CHAIRS, 5 slat ladder back, rush bottom, painted black and decorated with a flower painting and gold stripe on each slat. These chairs are reproductions. Price \$20 each. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Penn.

CORNWALLIS LUSTRE PITCHER, perfect condition, pictures *Surrender of Yorktown, La Fayette*; brown base and top, yellow band. F. L. SUBLETT, Harrisonburg, Virginia.

SEVERAL PAIRS OF DOGS, different sizes and prices. Write for photographs. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

TWO HARVARD PLATES, blue, *University Hall*, "E. W. & S." No. 520.

TWO HITCHCOCK CHAIRS, RUSH SEATS, one curly maple, one pine; two Flemish oak chairs; cherry highboy top; curly maple bureau; tables; octagon "Eagle" glass dish; collection genuine glass candlesticks. Selling out. G. C. WALRAD, 105 South Melcher Street, Johnstown, N. Y.

THIRTY-FIVE CURRIER PRINTS, including several old New York views, sporting and American homestead views. No. 534.

MAHOGANY BUTLER'S DESK, claw feet; mahogany high posted sleigh bed; candlestands and sewing tables; butternut cupboard; spinet desk made from old melodeon; six legged drop leaf table, maple; old lamps; books; paper shades. THE MAPLES ANTIQUE SHOP, 490 Farmington Avenue, Hartford, Conn.

CLEARANCE SALE: February 3 to 7 inclusive. Valuable collection of antiques including many hooked rugs; exceptional values. THE OLD CANTEN, 51 Irving Place, New York City.

LARGE BLANKET CHEST with brass mountings; beautiful Paisley shawl, never been used; choice chest of drawers, curly maple and cherry; mahogany dressers; 4 and 5 slat back rockers. CRAWFORD STUDIO, 528 Main, Richmond, Indiana.

IN WALNUT: inlaid high chest of drawers; drop leaf web foot table; slant top desk; Dutch table. In mahogany: small Empire sideboard; Sheraton swell front bureau; pair footstools; candlestand. In maple: complete bed room set. In pine: rare corner cupboard and Gothic chest, both small; silver; Sheffield; lustre. *American Glassware*, by Edwin A. Barber, reprint, \$5.00. LOUISE BARBER MATHIOT, R. D. 2, West Chester, Penn.

STIEGEL BOTTLE, mulberry color, diamond daisy pattern, 3/4 inches high, round, excellent condition; Stiegel mug with handle, colored decoration, 5 1/4 inches; 2 plates 5 3/8 inches diameter; other glass; old furniture. L. H. CANDY, 135 N. Bellevue Avenue, Langhorne, Penn., near Lincoln Highway, 22 miles from Philadelphia, Bellphone 130J

FLEMISH CHAIR; large maple duck foot table; early Empire boudoir desk; *Bank of Philadelphia* plate; pair silver lustre cups and saucers. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, THE KETTLE AND CRANE, Boscawen, N. H.

OLD ANDIRONS; pair of Windsor stools, very fine; maple beds; old hand painted tin trays; Stiegel flipp glasses; many pieces of fine Sandwich; brass preserving kettles; Zanesville and Jersey pottery and slip ware; Staffordshire figures; lamps; hooked rugs; shawls. Correspondence invited. THE HUMPTY DUMPTY SHOP, Arden, Delaware.

PAIR SMALL FRANKLIN STOVES; Phyfe sofa; oil portraits; three-mould decanter; pine hanging cupboard; pottery; pewter and other antique paraphernalia sold privately by ESTHER WALKER, 1819 De Lancey Place, Philadelphia, Penn. Write or telephone Spruce 2505, for appointment.

GLASS CUP-PLATES, *Victoria and Albert, Ringold, H. Clay* right, unlisted and colored historicals. Unusual floral and hearts. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

RARE OLD TAPESTRY JAPANESE PRIEST ROBE; imperial porcelain; old Chinese tapestry mandarin robes; other important oriental art objects; beautiful old Venetian glass candelabra. MRS. W. R. TOWNSEND, The James Putnam House, 42 Summer Street, Danvers, Mass.

OLD PINE BUREAU, original brasses, \$50; large mahogany bureau, original glass handles, posts roped, \$85; mahogany card table, legs roped and carved, very fine \$85. All three refinished, dull gloss. Mahogany bureau, original brasses, excellent condition, \$40; ladder backs; slipper Windsor; Boston rocker; old mirrors, etc. BLACKSMITH, East Woodstock, Conn.

PINK BRISTOL THREE PIECE TOILET SET, very handsome; snuffboxes; pair of vaseline Sandwich candlesticks; bell-flower comport and other glass. GRACE ADAMS LYMAN, 24 Lincoln Street, Watertown, Mass.

FOR RENT AS AN ANTIQUE SHOP, we have a large barn in connection with our successful Town and Country Clothes shop for women. Situation on Post Road is ideal, no antique shop in Bridgeport since discontinuing our own. Our large clientele could be easily diverted to such a shop. We should only care to consider a woman with considerable experience in handling antiques. Accommodations for living in house adjoining barn. OLGA R. WOODHULL, 1464 Fairfield Avenue, Bridgeport, Conn. Telephone, Noble 280.

SHERATON DESK BUREAU about 150 years old, inlaid with burly ash, curly maple drawers, mahogany case. Just refinished at cost of \$100. A beautiful piece, price \$450.00. JAMES J. O'HANLON 1920 Holland Avenue, Utica, New York.

16TH AND 17TH CENTURY MAPS. Private collector wishes to dispose of part of his collection of 16th and 17th century maps of all European countries; many European cities and English counties. A few old American maps available. No dealers. Address A. E. ELLIOTT, 170 West 73rd Street, New York City.

BUFFALO ROBES. Two beautiful skins in wonderful condition, over 120 years old, Indian tanned. F. C. PETERS, Ardmore, Penn.

PINK LUSTRE TEA SET; large tavern table; solid mahogany bureau; chintz; Currier & Ives prints; maple tip table. J. H. MARBLE, 2 Salem Street, Haverhill, Mass.

MAHOGANY SHERATON SOFA, 6 leg, reeded. Original condition, \$300. No. 516.

FLASKS: violin, R. Knowles & Co., Wheeling, South Virginia. Many others not listed; paperweights; Stiegel and three-section mould glass. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

OLD SILHOUETTES; early American distinguished men and women, framed, \$3 up; also paintings, Poe, Henry Clay and others; prints, miniatures; art objects. Inquiries invited. Miss MARIE RUSSELL, 51 East 59th Street, New York City.

COLORED PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. FRANCES EGGLESTON, Oswego, N. Y.

RARE CHIPPENDALE MAHOGANY CABINET, eighty inches high, fifty-six inches wide; fret work on glass doors; cabriole legs, claw and ball feet, eight small drawers. THE CORNWELL SHOP, 147 West Fourth Street, New York, N. Y.

BONNET-TOP CHEST ON CHEST, ball and claw feet, original condition. Further information upon request. A. L. CURTIS, Harrington Park, New Jersey, on the main Teaneck Road, eight miles from Dyckeman Ferry, two miles from Yonkers Ferry.

GLASSES PAINTED FOR BANJO CLOCKS. *Mount Vernon, Constitution and Guerriere, Boston State House, Perry's Victory*, etc. Old glasses repaired. B. TRUE, 10 Charles Street, Lexington, Mass.

HUNTER'S STIEGEL GLASS, \$75; Van Rensselaer's Bottles, \$10; collection of flasks. No. 517.

CURLY MAPLE MIRROR, 35 x 22 inches, exceptionally fine, \$75; Pembroke drop-leaf table, handsome mahogany, \$125; walnut tilt-top table, crows-nest, snake feet, \$40; French white marble mantle clock with eagle, Grecian ormolu, rare piece, \$125; pair red Bohemian heavy glass 14 inch vases, scalloped tops, cut drop crystals, \$37.50; pair fine Sandwich whale oil lamps, \$30; Betty lamps; pewter; tin; iron lamps; candlesticks; large lustre pitcher, \$25; pink lustre tea-set. Dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penn.

TWENTY SEVEN HISTORICAL CUP PLATES, for sale as a collection only. Mrs. E. H. CARLETON, Hanover, New Hampshire.

VICTORIA CUP-PLATE, 3 $\frac{1}{8}$ inches; wrought iron standing Betty lamp, 36 inches high; blue diamond Stiegel sugar bowl. Photographs on request. RICHARD NORRIS, Falls Schuylkill, Philadelphia, Penn.

ONE OF THE MOST ATTRACTIVE ANTIQUE SHOPS on Boston Post Road, house built 1660; five fireplaces; oak beams; pine paneling, well established business. T. T. WETMORE, Old Whittlesey House, Old Saybrook, Conn.

SET OF TWELVE OLD STEEL KNIVES and two tined forks with bone handles, perfect condition. No. 537.

FINE MAHOGANY AND STENCILLED CLOCK with wood works by Marsh, Gilbert and Company, reasonable; other clocks; large mahogany picture mirror with painting of Mt. Vernon, \$20; smaller ones; finest stencilling on clocks, chairs, etc., reasonable; signs. ROY VAIL, Warwick, N. Y.

WHITE HANDWOVEN BEDSPREAD, 150 years old; gilt China tea set; grandfather clock of pine; copper lustre tea set. No. 519.

VERY RARE ANTIQUE PICTURE NAILS with fancy crystal star center. The kind grandfather used, \$1.50 per dozen while they last. W. V. ABDILL, Titusville, N. J.

SET OF FOUR SILHOUETTES of ships in full sail, painted on glass and framed in small maple frames, outside measurement, 5 inches by 6 inches, \$3.00 each. JOSEPH LACEY, 1034 Pine St., Philadelphia, Penn.

1750 **COLONIAL HOUSE**, 8 rooms, on popular automobile route in Massachusetts college town. Suitable for antique shop or interesting residence. Modern appointments. No. 518.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CONNECTICUT

*CHESHIRE: HERBERT F. KNOWLES, Cheshire St.

*EAST HAVEN: S. WOLF, 230 Main Street.

HARTFORD:

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

*MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

STRATFORD:

*MRS. JOHN D. HUGHES, Broad Street, West.

*TREASURE HOUSE, 659 Ferry Boulevard.

WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

*ROCKLAND: COBB & DAVIS.

MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

BOSTON:

*CHARLES S. ANDREWS, 32 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MacKAY Co., 7 Bosworth Street, Auctioneers and Appraisers.

*WM. B. MCCARTHY, 278B Tremont Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SEAVEY FARMHOUSE, Ward and Parker Streets.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*A. STOWELL & Co., 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

ANDERSON & RUFLE, 30 Boylston Street. Repairs and general line.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DORCHESTER: H. & G. BERKS, 13 $\frac{1}{2}$ Wollaston Terrace. Dial painting, etc.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

*FRAMINGHAM: OLD AMERICA COMPANY. Books.

*HAVERHILL: W. B. SPAULDING, 17 Walnut St. LONGMEADOW:

*E. C. HALL, 145 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

LOUISE R. READER, 417 Westford Street. General line.

LYNNFIELD: COLONIAL TEA ROOM.

*NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

MISSOURI

ST. JOSEPH: YE OLDE TYME SHOPPE, 1123 Jule Street. General line.

NEW HAMPSHIRE

DOVER: E. ANTON, Opposite Depot, 3d Street. General line.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

*LISBON: WHITE BIRCH ANTIQUE SHOP.

PORTSMOUTH:

J. L. COLEMAN, 217 Market Street. General line.

*E. A. WIGGIN, 350 State Street.

NEW JERSEY

CAMDEN: JAMES F. IANNI, 1777 Haddon Avenue. General line.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

*FREEHOLD: J. B. KERFOOT.

*HADDONFIELD: THE ATTIC TREASURE SHOP of Haddonfield, 38 Haddon Ave.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

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*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.

SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

*AMENIA: W. W. TIEDMAN.

*AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.

*AVON: J. PARKER MERVILLE.

*BROOKLYN: HARRY MARK, 749 Fulton Street.

BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.

DUNDEE:

*LOG CABIN ANTIQUES.

*JEMIMA WILKINSON ANTIQUE SHOP.

*FLUSHING: FRED J. PETERS, 384-386 Broadway, Murray Hill.

*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

*JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.

NEW ROCHELLE:

*IDA J. KETCHEN, 112 Centre Avenue.

*DOROTHY O. SCHUBART, Inc., 651 Main Street.

NEW YORK CITY:

*THE AINSWORTH SHOPS, 13 East 8th Street.

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*CLARKE'S ART GALLERIES, 42 E. 58th Street. Auctioneers and Appraisers.

*THE COLONY SHOPS, 397 Madison Avenue. HOME OF CHILDHOOD, 108 East 57th Street. Children's antiques.

*RENWICK C. HURRY, 6 West 28th Street. Pictures and paintings.

*MARY LENT, 9 East Eighth Street.
 *JANE WHITE LONSDALE, 114 E. 40th Street.
 *H. A. & K. S. MCKEARN, 735 Madison Avenue.
 *J. HATFIELD MORTON, 229 E. 37th Street.
 *F. NOBLE & COMPANY, 126 Lexington Avenue.
 *FRED J. PETERS, 52 East 56th Street.
 *EDITH RAND, 161 West 72d Street.
 *THE ROSENBAUGH COMPANY, 273 Madison Ave.
 *HENRY SYMONS & Co., Inc., 730 Fifth Avenue.
 *THE 16 EAST 13th STREET ANTIQUE SHOP.
 *MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.

*NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road.

*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

PAWLING: MRS. ALBERT E. DODGE, North Main Street. General line.

*PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.

*PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.

POUGHKEEPSIE:

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*J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.

*WARSAW: J. CAHILL.

OHIO

CLEVELAND:

GEORGE WILLIAM BIERCE, 8903 Euclid Avenue. General line.

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EAST CLEVELAND: IONE AVERY WHITE, 15401 Richmond Place. General line.

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NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.

OREGON

PORTLAND:

THE FRENCH SHOP, 410 Morrison Street. General line.

MRS. WALTER H. RAYMOND, 705 Davis Street.

PENNSYLVANIA

ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.

BETHLEHEM:

A. H. RICE, 519 North New Street. General line. SCHUMM ANTIQUE SHOP, 451 Main Street. General line.

DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.

MANHEIM: David B. MISSEMER. General line.

MARIETTA: MRS. E. L. CORNMAN, 276 West Market Street.

PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.

PHILADELPHIA:

JAMES CURRAN, 1625 Pine Street. General line.

POOR HOUSE LANE ANTIQUE SHOP, Emma L. Middleton, 114 W. Rittenhouse Street, Germantown.

*MARTHA DEHAAS REEVES, 1026 Pine Street.
 *PHILADELPHIA ANTIQUE COMPANY, 7th and Chestnut Streets.

*THE ROSENBAUGH COMPANY, 1320 Walnut Street.
 *ARTHUR J. SUSSELL, Spruce, cor. 18th Street.

*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.

*STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP.

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VERMONT

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*WINDSOR: YE MIRROR INN.

VIRGINIA

*RICHMOND: J. K. BEARD.

WASHINGTON, D. C.

*MRS. CORDLEY: 812 17th Street, N. W.

*GEORGE W. REYNOLDS, 1742 M Street, N. W.

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GRANDFATHER clock, brass works. Dark stained varnished pine case decorated. Dull green fan design each corner case near door. Door flush, moulding around edge. Flower scroll design across hood top and on center base panel. Three brasses on hood. Old moon dial. Odd hand. On hood fluted and carved column held by brass plates. Rope pilaster either side door. Brass insert each end pilaster. Six Windsor chairs, six straight rungs, legs worn short, backs somewhat broken. Small stand, tripod base, concave serpentine square top. Small shovel and tongs, small solid brass knob handles. Bayonet gun. Drop leaf swing hipped leg table. Dutch feet sawed off. Gray paint over reddish wood. Pine top.

PEARL S. BOND

316 Highland Avenue, WINCHESTER, MASS.

The Index

For Volume VI of ANTIQUES is now ready.
 Copies will be sent free on request.


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Subscribers wishing to have Volume VI bound in blue buckram may send the six copies, July to December 1924, inclusive, direct to the Binding Department of ANTIQUES which will furnish index.

Price for Binding, \$2.50. Check should accompany order.



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UR Little Colonial House reflects that quiet charm which marks the atmosphere of the old New England home; and especially is this true of the Pine Room, an innovation made possible by the recent rearrangement of the entire house.

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The piece illustrated is a splendid William and Mary highboy with a six-legged base. The wood is walnut with a beautiful patina. There is a herringbone line inlaid in the edge of the drawers.

The handles and escutcheons are all original. The legs are beautifully turned on a very finely shaped under-stretcher.

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ANTIQUES

MARCH, 1925



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MAPLE BED-
ROOM EQUIP-
MENT IS PIC-
TURED IN
THIS GROUP-
ING.

Most note-
worthy is the
small highboy
with its excep-
tional refine-
ment of pro-
portions.

The lowboy
in the centre
is of similar
period (c. 1720).

Superior de-
licacy of turn-
ings distin-
guishes the
maple bed.

The mirror
is of mahogany.



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IN MDCCLXII

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LOUIS JOSEPH

381 Boylston Street

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There are several reasons why readers of ANTIQUES should give special consideration to those dealers who advertise in the magazine.

For one thing, in presenting their advertising announcements through a publication like ANTIQUES, these dealers are making their expenditures helpful in sustaining an enterprise devoted to the historical and critical study of early arts and crafts.

That, in itself, implies true vision on their part. For there

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HOMER EATON KEYES, Editor
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 Telephone, Barclay 7448
 SIDNEY M. MILLS, New England Representative, Boston Office
 Published by ANTIQUES, Incorporated
 FREDERICK E. ATWOOD, Treasurer

are some dealers, just as there are some other business and professional folk, who believe that public ignorance is to them more beneficial than public intelligence.

It seems, therefore, a fair conclusion that the dealer who advertises in ANTIQUES believes that the more the public is informed, the more it will appreciate the quality of his offerings.

Could there be any clearer indication of reliability than such a belief?

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March 4, 1925—Greetings and Congratulations To President CALVIN COOLIDGE

THE man whose uprightness of character, sincerity and fearless courage inspired a confidence, through which 15,606,008 citizens extended to him, through their votes, the highest gift at the hands of the American people—the PRESIDENCY of the UNITED STATES!

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GEORGE WASHINGTON (*From a mezzotint by Savage*)

Inscribed: E. Savage pinx et sculp / George Washington Esqr. / President of the United States of America / From the Original Portrait Painted at the request of the Corporation of the University of Cambridge in Massachusetts / Published June 25, 1793 by E. Savage, No. 54 Newman Street/. Courtesy of M. Knoedler and Company.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

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Number 3

The Editor's Attic

The Cover

IN view of the extent to which the potters of the Liverpool district and of Staffordshire catered to the patriotic susceptibilities of the freshly liberated American Colonies, it is remarkable that so few examples of similar enterprise on the part of contemporary English glassmakers have survived. The word "few," it must be confessed, is used here solely for protective purposes; for the Attic can boast first-hand knowledge of but three specimens, all of them Bristol mugs, and all decorated with virtually the same design, a strutting eagle surrounded by a wreath and stars.

The mug pictured on the cover belongs to Lyman W. Armes of Boston, who picked it from a variegated consignment of general household goods in the shop of a dealer in second-hand wares. The piece stands between five and six inches high. It is of the characteristic milky glass usually attributed to Bristol. Rim-stripe and stars are gilt. The rest of the decoration, apparently brushed on by hand, is in color—browns, greens and pinks predominating.

A similar specimen has long been cherished in the collections of the New York Historical Society. In this the word *Liberty* appears above the head of the eagle. The presence of fourteen stars outside the wreath has led to the assumption that the piece in question was produced not far from the time of Vermont's admission to the Union, namely in 1791.

A third mug, somewhat the worse for repairs, the Editor recently encountered among the stock of a dealer in English antiques. In this, as in the specimen owned by the New York Historical Society, the word *Liberty* surmounts the head of the fowl of freedom.

In ware of this kind, produced, no doubt, somewhat hastily in England for distribution in the United States, the specific number of stars displayed may hardly be accepted as conclusive evidence as to the precise year of manufacture of any one piece. In the case of these eagle mugs, however, the testimony of the stars finds general verification in the character of the decoration as a whole. It seems safe, therefore, to assign these pieces as a group to the late eighteenth or early nineteenth century.

Frontispiece

IT is more than a year since, in conjunction with the discussion of an anonymous miniature, presumably of Washington, ANTIQUES published a reproduction of the

Savage portrait of the first President, which was executed for Harvard University. From this portrait, or from the studies which preceded it, Savage is known to have made two mezzotint engravings. The first, published in 1792, exactly follows the lines of the artist's painting, and shows merely the head and shoulders of



BRISTOL GLASS

MUG
An example of glassware produced in England, after the Revolution, for the American market. Compare with Cover Illustration. Owned by the New York Historical Society.



the subject. The second, which appeared a year later, is more ambitious, since it not only expands the anatomical delineation, but supplies an elaborate background as well.

The earlier of these two engravings probably served as model for the aforesaid miniature, which, by the way, was sold at Sotheby's, London, in December, 1923. Prints from this early plate must have been popular enough to encourage Savage to undertake the more ambitious subsequent work. This, in its turn, likewise served the purpose of the plagiarist, for William Hamlin of Providence borrowed it *in toto* for an engraving bearing his own signature.

Hamlin apparently traced or pantographed the Savage engraving,—a procedure which would explain the reversing of the figure and its surrounding details. That he was not entirely innocent of guile in the matter is suggested by his inscription *E. Savage pinxet::Wm. Hamlin sculp.* The implication here is that the engraver is offering his own rendition of an original painting. But there never was just such a painting. The only Savage portrait of Washington recorded in the Harvard archives is the well-known head and shoulders oval.

Hamlin was guilty of another slip. Savage had inscribed his own engraving *E. Savage pinx et sculp.* Hamlin, evidently weaker as a Latinist than as an engraver, transferred the *sculp* to his own credit, leaving *pinxet* as a misspelling of the perfect of *pingo*. The Hamlin engraving is reproduced elsewhere in this number. It offers interesting contrast to the more competent work of Savage.

For a photograph from an exceptionally fine impression of the Savage mezzotint the Attic is indebted to Messrs. M. Knoedler & Company of New York.

The Earliness of Currier

THE careful student is usually the first to emend his own work. Frank Weitenkampff, whose notes on Currier and Ives were published in *ANTIQUES* for January* sends to the Attic some information which fills one or two gaps in the early part of his previous discussion. Mr. Weitenkampff writes as follows:

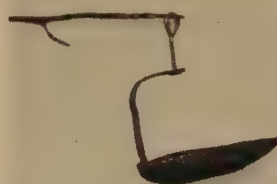
Charles H. Taylor, in his *Notes on Early American Lithographers*† says that Currier was an apprentice with Wm. S. Pendleton, Boston, 1831, and went into business in New York City in the early thirties with Stodart, forming the firm of Stodart and Currier, 137 Broadway, in 1832. John H. Bufford worked for them. The partnership, Mr. Taylor says, dissolved very shortly, Currier going into business for himself.

On examining the available documents relative to the matter, I can discover only these facts: Stodart & Currier appear in the *New York Directory* only in 1835-36 and then at 1 Wall Street. A William Stodart had a music store at 167 Broadway in 1831-2 to 1834-5. Another Wm. Stodart was at 6 Cortland (periodical publications) 1831-2, 1832-3; 2½ Cortland (bookseller) 1834-5; 2½ Cortland (hats) 1835-6. Currier is supposed to have resided for a time in Philadelphia before settling in New York. To have completed his Boston apprenticeship (1831), resided in Philadelphia and established a partnership in New York by 1832, would have required very rapid movement on his part.

Once More the Betty Lamp

THE universality of the Betty lamp has been attested by frequent examples which have turned up in New England, by innumerable foreign analogues and by specimens

which have been found in both southern and western sections of the United States.



Left, OLD KENTUCKY BETTY LAMP Found in Apopka, Florida, where it was owned by L. B. Board, a negro formerly from Kentucky. Now in the collection of Miss Mary Haskell Lothrop.

Right, THREE KENTUCKY BETTY LAMPS

From the collection of Henry F. Offutt.



Readers of *ANTIQUES* will recall Mr. Barry's interesting article on the subject which appeared in February, 1924†. This article was partly responsible for setting Miss Mary H. Lothrop of South Acton, Massachusetts, on the trail of southern Bettys during her recent winter's sojourn in Florida. The example illustrated eventually rewarded her quest. The story concerning it is worth quoting. She writes:

I had hunted for days, and one raw mid-January afternoon I pulled by a group of negroes warming themselves by a small fire between shanty and the road. When they understood what I wanted, several exclaimed "We could make you plenty." But when I assured them that such a lamp wouldn't do at all, one man stepped forward to say that he owned a real Betty which he would gladly show me, but which nothing would tempt him to sell, "Cause I done see ole Miss light it so many times."

But when I finally saw the lamp the owner changed his mind and sold it to me. He made one request which I feel like observing: that wherever the lamp should go his name should go with it. So I wish to register the fact that L. B. Board of Apopka, Florida, was formerly owner of this bit of iron work.

His "ole Miss" was Becky Ann Hazard of Shelby County, Kentucky, and she was ninety years of age at the time of her death. The lamp had belonged to her great-grandfather, so she had said. The fact would imply a considerable antiquity.

For my photograph I am indebted to Emery Souther of Stoneham, Massachusetts.

The Betty lamp possessed the manifest advantage of burning crude grease or drippings, the every-day by-product of even the humblest kitchen. Where candles, sperm oil, or later, kerosene, were not readily obtainable, it continued until late times to be a convenient source of illumination. Mr. Barry has told how the privations of the World War forced the peasantry of France to fall back upon their ancestral grease lamps, long hidden and disused. And Mrs. Robert A. Boyle speaks of their employment on Maryland canal boats. Hence investigation may disclose the fact that the Betty lamp is more characteristic of the South, with its plentiful supplies of lard, than of New England, which had access to tallow for hard candles and later to sperm oil, which hastened the use of reservoir lamps.

Though found in Florida, Miss Lothrop's Betty originated in Kentucky. The Attic is enabled to illustrate—though in a very diminished scale—a number of other Kentucky examples which belong to two inveterate collectors of the Blue Grass State, Mr. and Mrs. Henry F. Offutt, of Frankfort.

*Vol. VII, p. 10.

†American Antiquarian Society, *Proceedings*, April, 1922, p. 77.

†Vol. V, p. 63.

Others Than William Savery

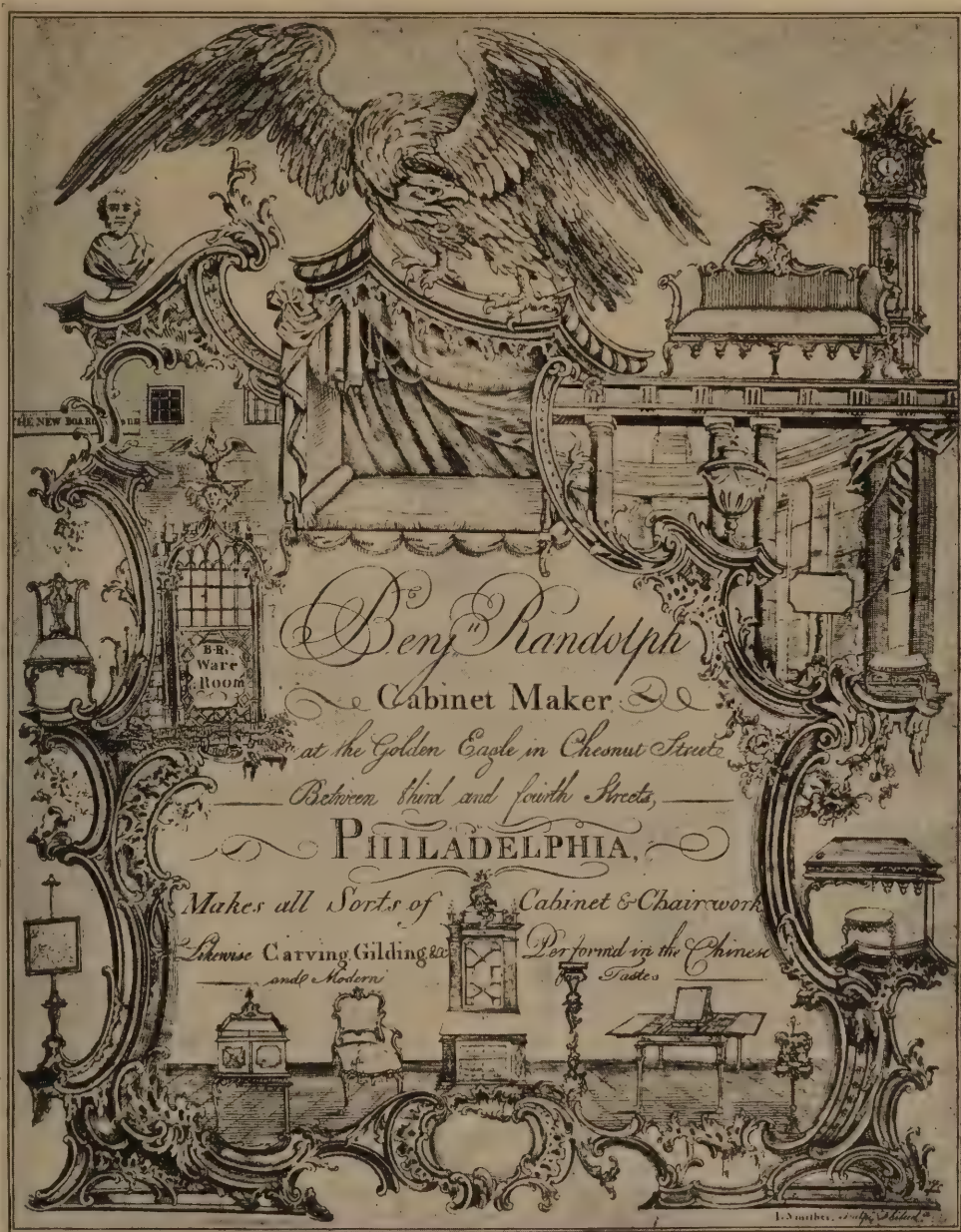
THE Pennsylvania Museum, always indefatigably on the trail of information concerning the early cabinet-makers of Philadelphia, publishes, in the January issue of its *Bulletin*, some highly significant notes. These notes—with the permission of Acting Director Samuel W. Woodhouse, Jr., who arranged them—the Attic has pilfered for the benefit of its own particular circle.

Director Woodhouse is neither by nature nor by prepense an iconoclast; yet there can be no denying that, in publishing the results of his latest research, he has gone far toward wrecking the high-pedestaled idol of William Savery, before which collectors have been devoutly worshipping during the past four or five years. For one thing, he makes clear that there were in Philadelphia, during the second half of the eighteenth century, a considerable number of high-grade cabinetmakers: James Gillingham, advertising in 1768, after he had dissolved partnership with Henry Clifton, for example; Jonathan Gostelow, whose publicity appears in 1790 and 1793; and Benjamin Randolph, advertising as a cabinetmaker in 1770 and as a merchant in 1778. There were, too, such men as Hercules Courtenay and Samuel Claphamson, "late of London." All of these individuals must be classed as contemporaries of Savery, though the latter, who died in his sixty-seventh year, in 1787, was doubtless somewhat older than Gostelow.

Of the entire group, however, Benjamin Randolph may, in time, loom the largest. It appears, already, that Director Woodhouse would not unwillingly transfer Savery's erstwhile laurels to this cabinetmaker, merchant, manufacturer and eventual gentleman of leisure. He writes, it must be admitted, with great caution and due scholarly reserve, but the points of evidence which he discloses are sharp enough for recognition by the sensitive. It should be observed that but few specimens of Savery furniture are known, and that, with the possible exception of the Van Cortland Manor lowboy, all of these are extremely simple in design. Besides this lowboy, upon which as foundation the Savery legend has hitherto been supported, the certified examples are two maple chairs, a walnut armchair and a small mahogany serpentine front chest of drawers.

In addition to these specimens, several pieces owned by the Savery family are reasonably attributable to Savery's workshop. These, too, are simple—their chief ornamentation being a curious intaglio leaf carving on the knees of the cabriole legs.*

As Director Woodhouse sagely implies, it is difficult, if not almost impossible, to identify the maker of these



honest but thoroughly pedestrian examples with the producer of such pieces as the famous Howe highboy, exhibited at the Pennsylvania Museum in the spring of 1924, and the better known, but not superior, Philadelphia highboy in the Metropolitan Museum,—two of the most splendidly ornate products of the American cabinet-maker's art.

* This treatment is observable on a number of Philadelphia chairs exhibited in the new wing of the Metropolitan Museum in New York. It is hardly to be looked upon as the purely personal device of Savery's; yet it may be.

Savery's known work, the aspect of his label, and the modest size of his Second Street shop all similarly indicate a sober minded person of conservative tendencies. Benjamin Randolph, of Chestnut Street, on the other hand, commanded a sizable establishment, and, as his advertising card of 1770 reveals, he *thought* in terms of liberal dimensions and rich decoration. As for this card, while it was engraved by Smithers, its grandiloquence of conception must be credited to Randolph. Virtually all of its details are taken directly from the second edition of Chippendale's *Director*—a book which only an important cabinetmaker would have owned—and their selection betrays a master with a fondness for the rococo.*

There is no idle speculation in the surmise that the mind which conceived of advertising in the terms employed by Benjamin Randolph would naturally conceive of furniture in similar terms. If the most elaborate business announcement thus far discovered belongs to Randolph, why not also the most elaborate furniture?

This line of reasoning, however, is rather implied than definitely stated by Director Woodhouse, who is very wisely content to "suggest that all pieces of Philadelphia furniture not definitely following a type that bears the label of a maker, be ascribed simply 'Philadelphia Made,' rather than given the name of any one of this brilliant band of cabinetmakers."

Frederick Mear, Early Potter

In *ANTIQUES* for June, 1924,† Burton Noble Gates offered a brief study of Boston earthenware and its producer, Frederick Mear, who appeared above the Hub's horizon as a manufacturing potter in 1853, and, after 1858, is no longer discoverable in the city's records. Barber mentions Mear, in conjunction with James Salt, as actively engaged in the pottery business in East Liverpool, Ohio, as early as 1841. But whence the flitting potter came and whither he went after leaving Boston were two questions unanswerable by Mr. Gates at the time when he made his study and illustrated it with the single known example of Mear's handicraft.

Further information, however, has recently been forthcoming. Through Mrs. A. G. Mason of Lisbon, Ohio, *ANTIQUES* encountered George S. Goodwin of East Liverpool, Ohio, a son of John Goodwin, pioneer in the Rockingham and yellow ware business in Ohio. Mr. Goodwin supplied some information, and directed the attention of *ANTIQUES* to the fact that a son of Frederick Mear, Alfred H. Mear, is now living in Philadelphia.

To this son, *ANTIQUES* is indebted for the following hitherto unrecorded data: Frederick Mear was born in Burslem, England, in 1822. He was noted among the potters of Burslem and Stoke-on-Trent as a maker of teapots and other hollow ware. In 1840, that is, while little more than a boy, he came to the United States, landing in Philadelphia. The following year found him at East Liverpool. Evidently he prospered here: for, in 1843, he sent for his sister Martha and her husband, James Salt,

with whose aid he purchased and operated the "Mansion House" pottery.*

In 1851 Mear placed his brother-in-law in charge of the Mansion House enterprise and came to Boston. His experiences here doubtless led him to appreciate that he would find more profit in acting as distributing agent than as manufacturer; for, in 1859, having sold out his Boston interests, he went to Philadelphia to act as agent for the Burslem potteries. It is interesting to observe how close was the relationship maintained with the brother-in-law, James Salt. Perhaps the latter was the better business man and the provider of actual capital. However that may be, the East Liverpool factory was sold in 1863 to Croxall and Cartwright, and thereafter we find James Salt the senior member of the firm of Salt and Mear, importers of china, glass and earthenware, at 108 North Second Street, Philadelphia.

Frederick Mear died during the centennial period of 1876. After that his importing business was continued under the name of Salt, Mear and Schropp until the death of the third partner, when it was sold out. In all of this there is no evidence of relationship between Mear and the pottery at Bennington, Vermont. If, as appears, Mear was a highly skilled craftsman, he doubtless brought with him from England the same knowledge as that which other immigrant Englishmen imparted to the astute Fenton and his Vermont associates.

Historic Ohio

Howe's *Historical Collections of Ohio*, first published in 1847, which constituted the source of certain data used in the discussion of Muskingum County, Ohio, Pottery, published in *ANTIQUES* for July, 1924†, is now—three-quarters of a century after its early appearance—coming in for some criticism.

Thus A. Schreiner, of Dayton, Ohio, offers the following.

It may interest you to know that Harman Blannerhasset [noted as accompanying Joseph F. Moore and Dudley Wood in the establishment of fur trade headquarters, in 1794, near the present site of Zanesville] did not leave Dublin until 1796; did not arrive in New York until summer, 1797; arrived at Marietta in fall of 1797, bought his island and settled opposite Belpre in March, 1798. See *Whig Review*, 1844; Hildreth's *Pioneer Settlers of Ohio*, 2nd volume, 1854; and *Reports of the Trials of Aaron Burr*, Vol. II, 1808.

As for Sarah Zane, wife of John McIntyre, the same correspondent assures the Attic that she was the daughter—not the sister—of Ebenezer Zane, and that her span of life extended from 1773 to 1854. She was twice married, the second time to the Reverend David Young. The bringing of Sarah's household goods to her Ohio home was fraught with difficulty. Mr. Schreiner says:

Her chest of drawers and other furniture were made by her brother-in-law, John Burkhart of Wheeling, a town founded in 1770 by Ebenezer Zane and his two brothers, John and Silas. At the time of Sarah's migration westward this furniture was brought down the Ohio and up the Muskingum River on a flat boat to the McIntyre tavern. With a sampler made by an adopted daughter, Amelia McIntyre (the married life of Sarah McIntyre was a childless one, though she adopted no less than twelve in her time), these articles are still kept and held as treasures in the "John McIntyre Children's Home."

* See the illustration on the previous page. The original print from which this was photographed is owned by the Pennsylvania Museum, in Philadelphia. No other print is known to exist.

† Vol. V, p. 310.

* Barber gives the date as 1841. See his *Pottery and Porcelain in the United States*, New York, 1909, p. 20.

† Vol. vi, p. 15.



FIG. 1—STUMP WORK PANEL (Period of Charles I)

Stump work is a form of embroidery which shared the popularity of tent stitch during the seventeenth century. As will be observed in the illustration, stump work consists of an embroidery in which some parts of the pattern appear in high relief; other parts consist of applied shreds and patches of various materials, while still others are wrought in the usual embroidery stitches. The elements which were combined to form the design of this and similar examples in both stump work and tent stitch were, it appears, largely derived from pattern-books such as that described in the accompanying article. The stump work illustrated is owned by Miss E. K. Emery. It has been photographed by courtesy of the owner and of the Boston Museum of Fine Arts, its present custodian.

An Embroidery Pattern-Book

By CYRIL G. E. BUNT

Illustrations, except as noted, specially taken for ANTIQUES with permission of the Victoria and Albert Museum, London.

THE art of embroidery, for whose origin we must look back to the age of palæolithic man, is one of the most fascinating of the decorative arts. Throughout the world wherever woman—the homemaker—has had an abode, there the art of embroidery will be found to have flourished.

Any collection of old samplers or of other examples of the needlework of our foremothers, exerts a charm which few can resist. So exceedingly intimate, in fact, do samplers seem to be that they may be classed as veritable human

documents, the practice pieces, as it were, in which we see the cunning of needlecraft exhibited as a *tour de force*.

Rather than anything else, a sampler shows us the variety of stitches and their possibilities. A piece of applied embroidery, on the other hand, is primarily appreciated as a design. That is to say, in the sampler *beauty of stitch is a first consideration*; in the embroidered panel *the decorative tout ensemble holds the imagination*, and, often enough, to the mere stitch hardly a thought is given.

In old embroideries and samplers, from the seventeenth

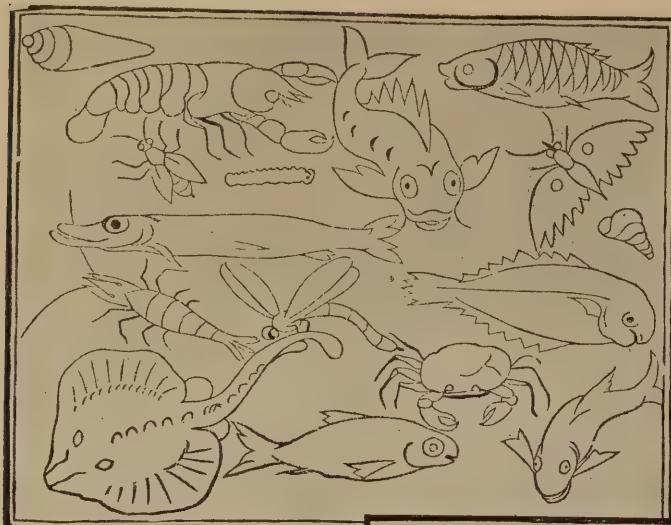


Fig. 2—A SCHOLE HOUSE FOR THE NEEDLE (1632)

Reproduced from the page of an early seventeenth century pattern-book, this sheet of designs displays extraordinary naturalism and vigor of drawing.

century onward, particularly, one notices certain motives, certain elements of design, which, although variously employed, are yet so evidently alike that one must conclude that they were derived from some common original. It may be a bird, a floral scroll, a leaf, or merely a quaint powdering; it may be a figure group or a border built up of unit elements; but wherever this sort of thing occurs, one may unhesitatingly diagnose the influence of some old, and now long-forgotten, pattern-book.

Nowadays, various household publications provide more or less beautiful patterns for embroidery on separate, flimsy sheets with the design already prepared for transfer, or they supply material ready stamped. But, in the days of our grandmothers' grandmothers, the need for patterns was met by the printing of books of patterns, or by collections of loose leaves covered with all manner of designs suitable for employment in the gentlest of all gentle arts. Printed in heavy black, from skilfully cut wood blocks, on tolerably stout paper, these designs doubtless served time and time again to inspire their fortunate possessors.

As books were dear in those far off days, these pattern books, we may surmise, must have been passed from hand to hand until literally worn out. Thus we may account for their rarity at the present day, and for the fact that, of those which have survived, many are imperfect. Some have suffered from the tearing out of pages. In others the pricking and pouncing incidental to transferring the

pattern has been done through the actual pages, so that the drawings are worn and partially obliterated.

Shorleyker's *A Schole Howse for the Needle* is undoubtedly one of the rarest, as it certainly is the most interesting, of our old English pattern books. Its complete title so admirably sets forth its pretensions that it is worthy of quotation at length:

A Schole Howse for the Needle. Teaching by sundry sortes of patterns and examples of different kindes, how to compose many faire workes; which being set in order and forme according to the skill and understanding of the workman will, no doubt, yield profit unto such as live by the needle and give good content to adorne the worthy. London, printed by Richard Shorleyker, 1632.

The naïve admonition "To the Reader" further gives us an insight into its form at and *raison d'être*:

Gentle Reader, I would have you know that the Diversitie of Examples which you shall find in this Schole Howse for the Needle are only but patterns which serve but to helpe and enlarge your invention. But for the disposing of them into forme and order of Workes that I leave to your own skill and understanding. Whose ingenious and well practised wits will soe readily (I doubt not) compose them into such beautiful formes as will be able to give content, both to the workers and the wearers of them.

The book is divided into two parts, the second of which contains "certain patterns of cutworkes . . . also sundry sorts of spots as flowers, birds, fishes, etc., and will fittingly serve to be



Fig. 3—EMBROIDERY UNITS

Such handsome combinations of bird and flower forms as these seem to foreshadow the chintz patterns of a later day. In seventeenth century embroidery such elements appear not to be combined into any sequence or rhythm of design. Instead, they are scattered about wherever they will fill space.



Fig. 4—EMBROIDERY UNITS

These elements could be combined or repeated to suit the fancy of the worker. The smudges on the deer are due to methods employed by some early needlewoman in transferring the design.

wrought, some with gould, some with silke and some with crewell or otherwise at your pleasure."

Of this rare volume no perfect copy is known. Three examples only are believed to exist. One reposes in the Bodleian, Oxford, one in the Brussels Museum, and one



Fig. 5 — EMBROIDERY UNITS

Startlingly naturalistic in their drawing, these units are, clearly enough, of varying scale to meet the exigencies of space. It will be noticed that the majority of early seventeenth century embroideries combine such units—representing birds, flowers, animals and insects—quite capriciously, placing a decorative element on land or in the water or in the sky of an embroidery picture, without concern for relative sizes. Explanation of this cheerfully irresponsible custom may lie in the fact that these items were traced direct from embroidery books, with little or no alteration.

(from which our present photographs are taken), in the Victoria and Albert Museum, London. The Brussels copy is, I think, the completest; but the South Kensington copy is in a better state of preservation. In its complete form, judging by the sheet collation (in quarto), there must have been 60 pages, but some have been none too carefully torn out. Of those which remain we are enabled to show a selection typical of the whole.

In most cases, be it remembered, these patterns are units of design, and, as such, each individual item has its own separate appeal. Figures 2, 3, and 4 are of this type. Figure 5 gives us some admirable, naturalistic birds reminiscent of the countryside and the farmyard. Notice the fine cockerel, the turkey, the peacock, and the pheasant. A few



Fig. 6 — CUT WORK OR LACE PATTERN

A very finely designed *Nativity*, in which a lace medallion serves both as radiant centre of the picture, and as a structural element for holding the pattern together.

bold essentials give perfect realism, not only in these fowl but also in the bat, the snail, and other livestock depicted.

Figure 4 is a page of simple suggestions in the form of floral sprays conventionalised into pattern elements. The simplicity of these items is one of their great charms. The snail and pea motive, although somewhat uneasy, is distinctly uncommon. All the others would require nothing more than a little ingenuity to make admirable combinations.

The hart in the bottom row bears evidence of appeal to someone's fancy, for it has been pricked and pounced,—the pinholes being quite clearly discernible even in the photograph. In this lower row, too, we observe small figures suitable for powderings. Many such are scattered in odd places throughout the volume. They are always of simple geometric form, but they fulfilled an important and definite function in the needlework of the period.



Fig. 7 — LACE PATTERNS

A rich and beautiful design. Note the upper motives of eagle and dove, eagle and peacock: below, the finely poised human figures and the vase of flowers.

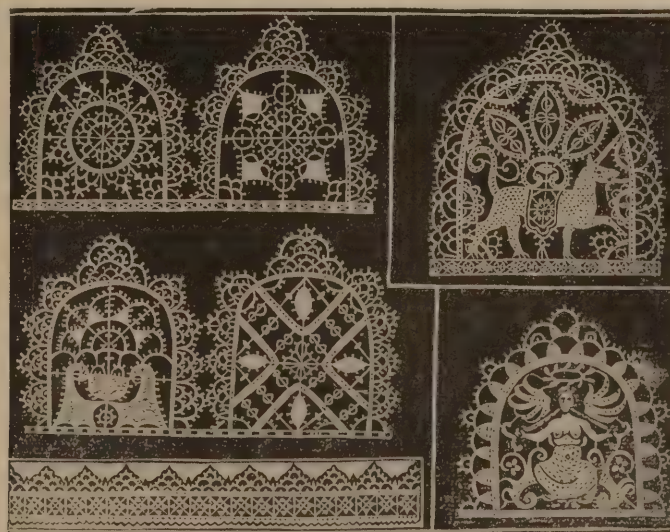


Fig. 8 — LACE EDGINGS

The figure of the unicorn is suggestive of Eastern influences.

The page reproduced in Figure 2 is devoted to aquatic life. There is no mistaking the lobster, the crab, and the shrimp; while among the remaining deep-water fauna we have one most realistic in its admirable foreshortening.

Figure 3 shows a sheet composed of two suggestions for birds grouped with plant forms. Particularly pleasing is that at the left. In this, the bird, as will be observed, has been pricked for use. Note the pinholes across the tail feathers of the right-hand bird to complete the other's wing.

Passing to Figures 6, 7, and 8, we encounter quite another type of design, of which there are several sheets in the book. They might prove useful, with slight adaptations, either for lace, drawn-thread work, or embroidery. Pictorially they are among the most interesting pages in the volume.

Figure 6, the Nativity, is of as much interest as Figure 7, which should be noted, first, for the costume of the man and the woman on either hand; secondly, for the pleasing group of flowers in a vase; and thirdly, for the symbolism of the three birds above.

The vase of flowers,—a motive widely dispersed in the peasant arts of Europe,*—has, at some time past, evidently found some fair admirer, for again we see the pin-pricks and the smudging due to pouncing.

The page reproduced in Figure 8 was, one imagines, designed chiefly for lace edgings. Quite a number of old lace pattern-books full of beautiful designs such as we see here are yet extant, the greater number being of Italian origin. The figure of the unicorn in the present figure is particularly suggestive of Eastern influences, as is the peacock in the previous figure.

Passing to Figure 9 we have a series of designs for borderings. Particularly nice are the thistle repeat and the ragged-robin design.

At the end of this fascinating old book is found a page ruled in squares to facilitate the enlargement or reduction of any design to scale. Says the author:

"And againe for your behoofs I have in the end of this booke made two scales or checker patternes which by enlarging or contracting into greater or lesser squares you may enlarge or make lesser any of the saide patternes and examples in the booke or any other whatever.

The more we study these admirable designs of a by-

gone day the more we realise what a mine of useful units they constitute. If only these old pages could tell us of the fair fingers that have worked from them we should doubtless find that the fortunate possessor of *A Schole Howse for the Needle* needed little else in the way of inspiration and guidance.

There is literally no limit to the number and variety of designs that could be built up from a book like this. And we may well imagine that its very rarity at the present day is direct evidence of its popularity in earlier times.

EDITORIAL NOTE—Examination of these plates from the *Schole Howse for the Needle* is likely to exert a disconcerting influence upon preconceived notions. For example, if one were

asked to state briefly the chief point of difference between the decorative textile design of the nineteenth century and that of preceding periods, his readiest answer would probably be that early design shows a high degree of stylizing, whereas that of the nineteenth century tends to be crudely naturalistic.

Yet what would the author of such a statement have to say for himself when confronted by such pages of birds, beasts and fishes as those prepared by the conscientious Shorleyker for the stimulation of the "ingenious and well practised wits" of his nimble-fingered patrons? Among these pages there occur, to be sure, various drawings for formal borders (Fig. 9) and for small purely decorative items, such as one might apply to fine linen. But others (Figs. 2, 3, 5, for example) might have been taken from a book of black-board exercises published yesterday for kindergarten use.

Turn now, for a moment, to the embroidery itself, well enough exemplified in the stump work panel of Figure 1.

As a whole it is a riot of unreality; yet it is far from representing formal stylization. It is, in fact, a very happy hodge podge, in which the heavens, the earth, and whatever may lie above or below them are impartially populated with incongruous elements, scattered about with complete disregard for propriety either of scale or location. Yet in detail each element of this extraordinary conglomeration is naturalistically handled.

After all, therefore, in their thinking the English needlewomen of the early and mid-seventeenth century were not so very far separated from their American granddaughters of the 1850's, who wrought their vision of the neighborhood in hooked rugs. Their materials and their stitches were different. Yet both were naturalists in detail, and both were more concerned with the sum of many interesting parts than with the unity of a well-ordered whole. Concern for this latter aspect of decoration was really an incident of eighteenth century classicism.—H.E.K.



Fig. 9 — BORDER DESIGNS

*See note following an article by the author in *ANTIQUES* for November, 1923 (Vol. IV, p. 220).

Two Unusual Block Front Pieces

By MALCOLM A. NORTON

THE small knee hole, three shell, block front writing table here illustrated (*Fig. 1*) is made of white mahogany, finished in the natural wood.* It is one of the most beautiful pieces of Colonial furniture that I have seen, and the only drop front writing table with three shells that has been called to my attention.† When the top drawer is pulled out, its front lets down, after the manner of butlers' desks of the Hepplewhite and Sheraton periods, thereby enabling this charming piece of furniture to be used either as a writing or as a dressing table. It is an ideal equipment for a lady's dressing room, and the pity is that there are not more like it, so that all true lovers of the beautiful and useful could have one.

This unusual piece, the envy of every collector, is in the home of Frederick Mercer of New London, Connecticut—a precious heirloom, concerning which there exists an interesting family tradition. The table is said to have been a gift to the great grandmother of Mr. Mercer as a tribute to her charming hospitality. The donor was a titled Englishman who visited this country about 1760 on matters of state.

*Concerning the identity of the wood in this extraordinary piece of furniture, there are differences of opinion. Its color, even after close to a century and three-quarters of exposure, is not unlike that of new maple. The fabric is, however, extremely close grained and hard, and must have taxed the patience of the cabinetmaker, and the temper of his tools!—ED.

†A similar desk, though made in standard mahogany, was loaned by Mrs. John Nicholas Brown to the Newport Art Association for its 1922 exhibit. Another such desk is among the collections of the Metropolitan Museum.—ED.



Fig. 1—BLOCK FRONT DESK (1750-1770)

Newport style, and probably from the Townsend Goddard milieu. While other desks of similar type and structure are known, this example is unique in its material, a light golden colored wood, apparently very hard and close grained. Its dimensions are: height, 32¼ inches; length, 36 inches; depth, 19½ inches. Owned by Frederick W. Mercer.

Perhaps not quite so fascinating, but almost equally unusual is another block front piece owned by Mr. Mercer. (*Fig. 2*.) This is a chest of very dark San Domingo mahogany. It is the only block front chest that I have ever seen; and many old-time collectors, who have been in the game for over forty years, tell me that they likewise have never run across any other. But let us all cheer up and hope we may yet find a few. They are well worth hunting for. This chest is also a Mercer heirloom.

Both writing table and chest seem, without doubt, to have been made in Newport, Rhode Island, by those peerless craftsmen who, in the old days, turned out the furniture that has made Newport famous. The little scroll on the inside of the front feet of each of these specimens is characteristic of Newport design. Indeed Luke Vincent Lockwood, in his masterly and delightfully written books on colonial furniture, states that this little scroll does not appear on pieces made in any other part of the country. In my own investigation of block front pieces I have, so far, found this statement correct.



It is frequently assumed and has been publicly stated that the drawer fronts on all genuine block front pieces are cut from a single solid slab of wood. This is not correct, as is easily discovered on examination of any of the Newport and the Connecticut Valley block front examples with three shells. In all of the examples which I have examined the *single, centre, concave shell* is cut from a solid piece, usually about fifteen-sixteenths of an inch thick. *The two outer, or convex, shells are invariably applied by gluing.* Furthermore, in three of the Connecticut Valley pieces that I have seen, *the blocks of all drawer fronts were glued on.**

*See Figure 3 in my article in *ANTIQUES* for February, 1923 (Vol. III, p. 63).

Evidently not all that is to be known concerning block front furniture, its design and its structure, has yet been discovered and brought to light. It will perhaps be a disappointment to some to realize that the exquisite convex shells of the Newport cabinet-makers are not cut from the solid front but are invariably applied. Yet success in the latter process argues the major skill, for so cunningly matched are these shells to the surface of the wood to which they are fixed that the joint almost defies detection, and so firmly are they applied that no example has yet



Fig. 2—BLOCK FRONT CHEST (1750-1775)

The only example of its kind which has thus far been brought to light. Characteristically of the Newport school, not only in the handling of the supports but in the heavy moulding beneath the lid.

been known to loosen from its moorings.

NOTE. The applying, instead of cutting from the solid, of plain projecting blocks—those on the drawers below the shells—seems rather the exception than the rule. While the method was practiced to some extent in Connecticut, there is no evidence that it was ever tolerated by those masters of block front construction who constituted the Newport school of cabinetmakers.

Certain New Hampshire examples of cabinet work have been encountered in which the upper drawer is blocked and whose lower drawers are strongly serpented. In one, at least, of these pieces it will be discovered that the blocked drawer has been reinforced by gluing a piece on the inside at the point where the deep concavity of the depressed middle section threatened the integrity of the drawer front as a whole.—Ed.

Fire-sacks and Fire-pockets

By HOWARD M. CHAPIN

EVERYONE is acquainted with the old leather fire-buckets of bygone days, for these treasured antiques are often seen today in museums, sales-rooms and private houses. It is, however, only on rare occasions that one meets a "fire-sack" or "fire-pocket," the companions in service of the old fire-buckets. While the purpose of the fire-bucket was to fight the fire, and, if possible to save the house, the purpose of the fire-sack was to save the valuables of the family. The origin of both fire-bucket and fire-sack lay in one of those practical, common-sense, every-day measures that is lost in the unwritten annals of the poor.

The earliest official mention of fire-buckets in Providence is in 1754 when a law was passed requiring each householder to provide himself with "two good leathern buckets" on penalty of being fined £20. This, however, was not a new departure, but merely the reading into law of a well recognized custom. Providence was many years behind other New England towns in the matter of fire-protection and a date much earlier than 1754 must be assigned for the general use of fire-buckets and, presumably, of fire-sacks as well.

In 1814 Providence passed a more specific fire law by which fire-buckets were required to be of the capacity of two gallons, and to bear the owner's name in large letters. Like the law of 1754, this was an extension of the custom in vogue, for we find Providence fire-buckets dated 1797 and bearing the owner's name.

Fire-sacks were made of stout linen or canvas and were usually some four feet deep by two feet wide. Like the fire-buckets they have their owner's name painted in large letters on them and also often the date and the number, for, like the buckets, they were called "No. 1" and "No.

2." The earliest fire-sack on exhibition at the Rhode Island Historical Society is dated 1792 and the latest 1835. With improved fire protection, both buckets and sacks fell into disuse.

As for their reason for being, fire-sacks were hung in some convenient place in the house so that in case of fire the household valuables could be hastily tumbled into the ready receptacle and be carried out to a place of safety. In isolated cases, the use of fire-sacks has continued to the present day. Indeed I have heard of a woman who always keeps a pillow-case handy to serve in case of fire, and, curiously enough, she has had occasion to save her valuables by this means. She has inherited this custom from her mother, whose span of life reached back to the days of the old fire-sacks.

Small fire-sacks, eighteen inches deep and holding perhaps a half peck, were called fire-pockets. In case of fire, the household silver and jewels were thrown into these pockets, which were then concealed under the women's petticoats, which served to protect them against both fire and theft.

The large fire-sacks, perhaps because they had, perforce, to hang in a conspicuous place, were so carefully lettered as to assume a really decorative air. It is worth observing that, among the examples illustrated, the Providence sacks all show light lettering on a dark oval ground. The one Boston sack exhibits only a handsomely printed inscription applied directly to the surface of the material. Whether or not we are here encountering local peculiarities of custom, it is, however, impossible to say. But the fact that Balch's sack is the best tailored of the lot is probably attributable to his profession of sailmaker, which would have prompted special care.

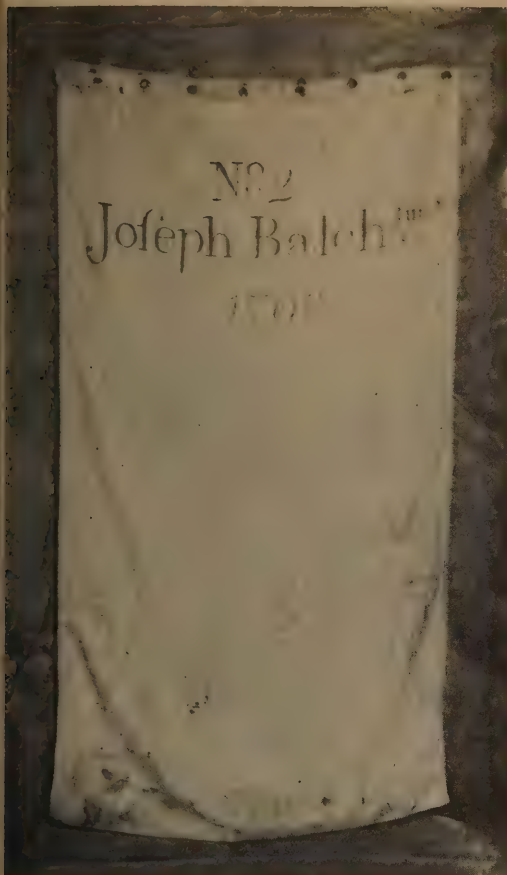


Fig. 1 (left) — FIRE-SACK

Belonged to Joseph Balch, sail-maker, who was born in Boston, September 15, 1769, and died in that city twenty-nine years later of yellow fever. Owned by Howard M. Chapin.



Fig. 2 (right) — FIRE-SACK

On the really handsome medallion, the name is printed in white on a red ground. The original owner, Dr. Amos Throop, was born in Woodstock, Connecticut, 1738. His active life was spent in Providence, where he practiced medicine, served in the General Assembly and became president of the Exchange Bank.

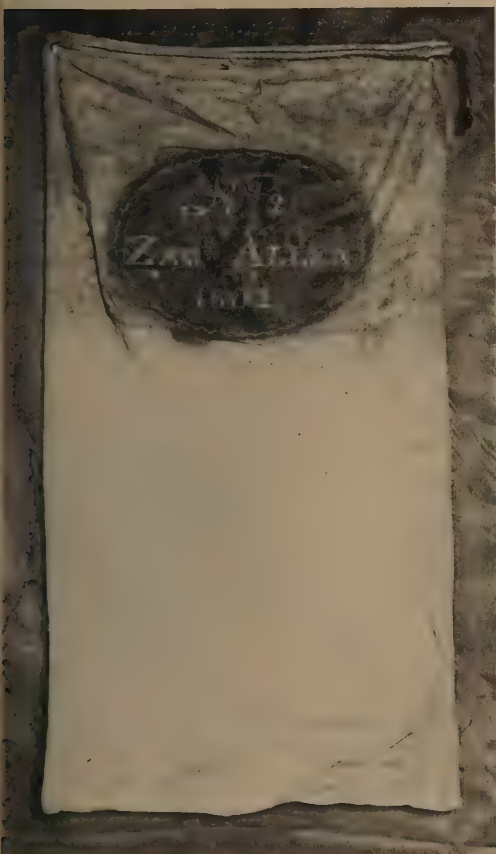


Fig. 3 (left) — FIRE-SACK

An example of thrift: Zachariah Allen's name appears in white on a red ground through which the name of a former owner—one Freeman—is frankly visible. Zachariah Allen was, by the way, a Providence manufacturer, reputed to have done the first calico printing in New England. Both Throop and Allen sacks are owned by the Rhode Island Historical Society, through gift of Zachariah Allen, Jr., son of Zachariah Allen and nephew of Dr. Throop.

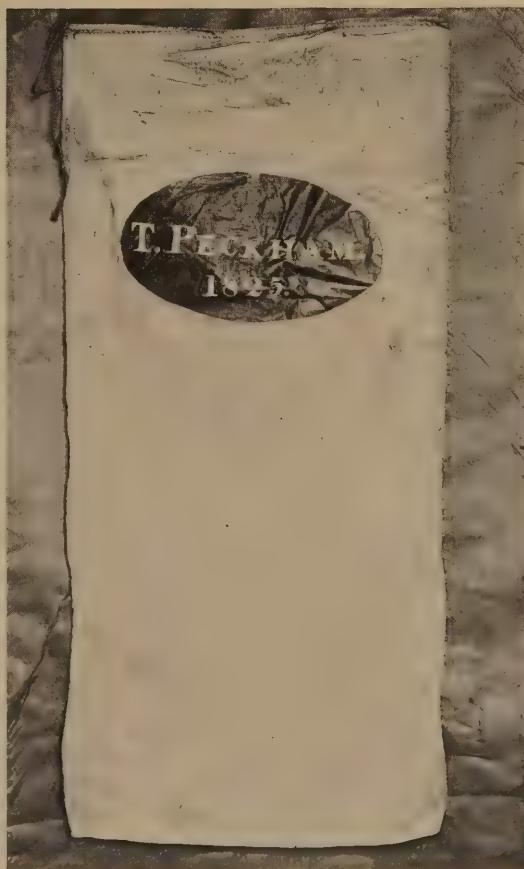


Fig. 4 (right) — FIRE-SACK

Here the lettering is white on black. The delicate touch of the earlier lettering has disappeared; so too has the dainty decoration. Apparently the high cost of labor was influential even at that time. Two of these sacks, identical, belong to the Rhode Island Historical Society through gift of Charles Peckham, grandson of the original owner.

Sacramental Tokens

By HARRIETTE KERSHAW LEIDING

THERE are many devout Presbyterians in the United States who have never even heard of a *communion token*, although in some places these little symbols were in use until the time of the Civil War.

They were variously made; of pewter, lead or tin, and were sometimes stamped with the name of an individual, the name of a parish, or the name of a church. They were given to duly qualified members of a church previous to the celebration of the communion service and returned by the communicant when he took his place at the table.

When the worshippers were being dismissed on Fast Day, the minister and elders stood in front of the pulpit. As the members filed past, those who were in good standing and "worthy" were handed, each, the small metal token. These tokens were surrendered at the coming sacrament of the Lord's Supper when the elders passed along the tables. By some, these small metal disks were looked upon as passports into the very Holy of Holies, so greatly were they honored by the men and women who had them in keeping for only a day or two at a time.

That interest in this country concerning sacramental tokens is an old story is shown by the fact of some inquiries in a magazine called *The Historical Magazine and Notes and Queries concerning the Antiquities, History and Biography of America*.* The January, 1872, issue of the periodical carries this query:

Sacramental Tokens—In some of the churches of the olden time, in the United States, communicants are said to have been admitted by metallic tokens. Can any of your readers inform me of the character of these coins, their inscriptions, by whom issued and to whom, and if they are now in use, and where? Brooklyn, N. Y., R.I.B.

The February issue conveys information as follows:

Sacramental Tokens—I have before me two small tokens, of lead; each about as large as an old-fashioned silver five-cent piece; very rude in their construction; and bearing no inscription on the reverse. One of them bears no other inscription than the letter H. The other is inscribed S:C, in relief; both of them are perfectly plain on the reverse. These tokens were sent to me, among other little curiosities, by my friend, Professor E. F. Rockwell, of Statesville, North Carolina, accompanied by the following memorandum: "Specimens of the TOKENS, formerly in use, and probably now, in many parts of the country, to admit communicants to the Lord's Table. By whom they were issued and on what terms, I am not informed." Morrisania, N. Y., H.B.D.

Antiquarians may know of other uses of tokens, such as the building tokens, issued in 1737-39 by John Higley of Granby, Connecticut, and called *Granby tokens* or *Higley tokens*; or they may recall other private or traders' coinage—*tavern tokens*; or, again they may remember those small copper pieces issued by Uncle Sam just prior to the Civil

War and generally known as *hard-time tokens*; but very little is definitely known concerning those small metal pieces used in the church's sacramental forms of worship. Undoubtedly, however, they have come down to us from the earliest days of Christians.



Fig. 1—SCOTCH COMMUNION TOKENS
(a). Obverse.
(b). Reverse.

In an article by Wentworth Allen, in *The Great Round World* for February 21, 1901, the Right Reverend F. S. Chatard, Bishop of Vincennes, and formerly Rector of the American College at Rome, is quoted as saying that the early Christians found it expedient to use the token or sign of their faith as a means of identification, even in the second century. Such emblems were of ivory, of metal and of stone. Metallic tablets were used perhaps as proofs of having received communion, or of the right of admission to the Lord's table. Right Reverend Mgr. Alexander Munro, D.D., Provost of Glasgow Cathedral, is, however, quoted in support of the belief that the token is a purely Protestant institution. He, however, admits the probability that, in the earliest ages of the Church, there must have been some such ready way of admitting the faithful to communion and of excluding enemies from Christian assemblies.

It is said that communion tokens were used at St. Martins in the Field at Easter services, early in the seventeenth century. In Scotland, as we know, the Scottish liturgy fell with the Scottish Church in 1638; but did not immediately arise again with it in 1662. In 1724 there appeared in Edinburgh the *Communion office for the use of the Church of Scotland*, which, with certain omissions, is said to be a verbal reprint of the office of 1637. It seems to have been the first of those many separate publications of the office afterwards familiarly known as the "weebookies."

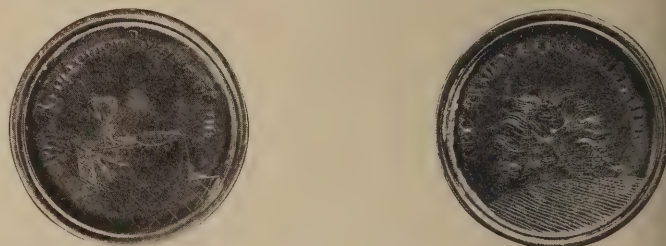


Fig. 2—SILVER TOKEN FROM CHARLESTON

Dating from the year 1800. Both silver and pewter tokens were used by the First Presbyterian Church in Charleston, South Carolina: silver for the gentry and pewter for the slaves. The two types of token were made in the same image; but of recognizably different materials. Actual size.

Thus we are brought to sympathize with that Earl of Pembroke, who flourished in Cromwell's time and was so

*Established 1857 and at one time published by Henry B. Dawson at Morrisania, N. Y. The 1850's appear also to have been a period of considerable interest in tokens. In 1848 Charles I. Bushnell, "member of the historical societies of New York, Connecticut, Pennsylvania, Maryland, Wisconsin, Minnesota, etc.," published a work entitled *An Arrangement of Tradesmen's Cards, Political Tokens, also, Election Medals, Medalets, etc., current in the United States of America for the last Sixty Years, etc.* In this are listed five religious tokens, three of tin and two of copper. These apparently are contemporary with the book, and served not as communion tokens, but as Sunday School rewards of merit, or for some similar purpose.

far disturbed by the changes of State religion which took place in his day that he expressed himself on the subject in his will.

Imprimis.—For my soul; I confess I have heard very much of souls, but what they are, or who they are, or what they are for, God knows I know not: they tell me now of another world, where I never was, nor do I know one foot of the way thither. While the king stood, I was of his religion, made my son wear a cassock, and thought to make him a bishop, but then came the Scots, and made me a Presbyterian; and since Cromwell entered, I have been an Independent. These, I believe, are the kingdom's three estates; and if any of these can save a soul, I may claim one; therefore if my executors do find I have a soul, I give it to him who gave it me.

It may be that his soul reached home after all because "This little Medal of God, The Soul of Man," may have gone to the Master Minter. It is certain, however, that the token *was* used from the earliest times, not only as a means of separating the fit from the unfit, but also as a convenient method of excluding imposters who sought to destroy the new faith, or renegades who had disgraced their profession; and it is equally certain that Presbyterian churches in Scotland and certain churches in America, were accustomed to use these vouchers, of lead or tin.

Tokens which have been used in America are quite rare. Wentworth Allen's article in the *Great Round World* refers to a collection belonging to Robert Shiells, of Neenah, Wisconsin, which included eighty American specimens. That was in 1901. My own recent efforts to obtain information concerning this collection have proved fruitless. Mr. Allen, however, gave no illustrations of American tokens, but showed the obverse of an oblong Scotch communion token, carrying the inscription Mr. P. Murray, and the reverse of another Kilmadoc—1794; but these are Scotch Presbyterian tokens. (Fig. 1.)

In South Carolina, Presbyterians were amongst the first settlers. Presbyterian belief and order were established and maintained in Charles Town and in adjacent regions from the founding of the Province in 1670. Distinctive forms of Presbyterian worship obtained with this first group, and were maintained until 1731 when a division arose among the Presbyterians in Charles Town, which continued until 1814. Families and clans from Scotland, North Ireland, England and the English settlements in the West Indies, perpetuated the Presbyterian system previously established in this city by erecting and maintain-

ing a new Presbyterian church, popularly known as the Scotch Meeting House, or the Scots Kirk. Here we may naturally expect to find the perpetuation of Scotch customs. It is not to be wondered at, therefore, that the Scotch Church in Charleston had silver tokens cast for the use of its members in 1800.

By way of showing how the Scotch Church clung to traditional usages, William G. Whilden, whose reminiscences of Old Charleston were published in the *Year Book* for 1896 says: "At a funeral at the Scotch Church once, wine and cake were handed to those in the procession as they stood in Meeting Street, on the sidewalk." In a letter to Hon. J. Adger Smythe, then, Mayor of Charleston, Mr. Whilden promised "to send from time to

time items relating to the City of Charleston . . . one on communion tokens used by only one church in Charleston, one in New Jersey and one in Marion, Alabama." Mr. Whilden's death prevented fulfillment of the promise, but it is certain that the "one church in Charleston" using tokens was the Scotch, or as we now call it, the First Presbyterian Church, which stands at the southwest corner of Meeting and Tradd Streets.

One of these tokens in silver is still in possession of the church. (Fig. 2.) This treasured relic is about the size of a silver half dollar with a double rim a quarter of an inch in thickness. The piece shows on its obverse the "Burning Bush," the emblem of the church, which is likewise engraved on the ten-piece silver communion service of the church.* The surrounding motto reads "Nec Tamen Consumebatur," in rather crude lettering. The reverse bears the design of a communion table, covered with a "fair white cloth" upon which

stand a chalice and a paten. The inscription reads: "This do in remembrance of me." On the rim is inscribed "First Presbyterian Church, Charleston, S. C., 1800."

Through all the changes and chances of one hundred and twenty-five years, through five wars and through fire and flood this tiny silver piece has survived to be restored to the church as follows:

The son of the present minister, Reverend Alexander Sprunt, D.D., while visiting a college mate learned that one Vogel, a jeweler at Winston-Salem, had in his possession a coin connected with the First Presbyterian Church in Charleston. Vogel was willing to return this coin, which

*See E. Alfred Jones, *The Old Silver of American Churches*.

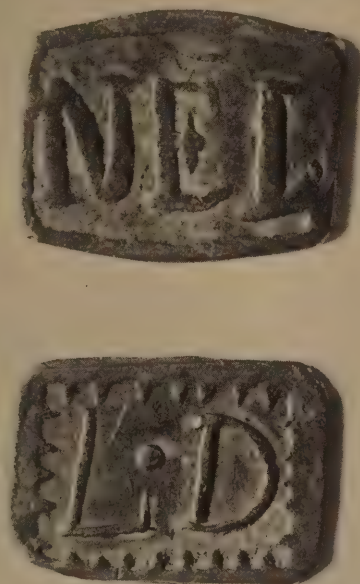


Fig. 3—PEWTER TOKENS FROM NEW ENGLAND (Enlarged.)

(a). Unidentified token.

(b). Apparently from the Londonderry, New Hampshire, Presbyterian Church, founded 1719. The token bears every appearance of eighteenth century design.

Both owned by the New Hampshire Historical Society. Size of each $\frac{3}{4}$ by $\frac{1}{2}$ inch.

he had received from a Union soldier after the war (who thought it was Confederate money) if proper claim could be established. This eventually was accomplished, but Doctor Sprunt, in telling of the restoration and identification of the token failed to remember the names of the antiquarians to whom appeal was made. "They," he said, "were from Ohio and one other western place." From the date of Doctor Sprunt's pastorate, 1900, and the Shiells collection, written of in 1901 as containing a Charleston specimen, it is possible that Mr. Shiells was the person that lived in the "other western place."

This belief is held also by Miss M. Muir, who has in her possession a pewter token used for the slave members of the congregation. A branch of the First Presbyterian Church is the present congregation of Olivette Presbyterian Church, colored, at Smith and Beaufain Streets, Charleston, and it may be that search by members of the congregation might reveal other tokens used by their folk of old.

Writing of this pewter token, Miss Muir says:

How my mother became the possessor of the pewter token, I do not know, for none of our servants were members of our church, but my father and grandfather, both being elders at the same time, it may have come accidentally in the gathering of them, into their hands. I always remember seeing it in my mother's possession—in a tiny box in which she kept her few precious possessions.

Miss Muir takes this occasion to set right some statements made by Alice Morse Earle in the *Atlantic Monthly*, August, 1894, by saying the tokens provided for the black members were of pewter, not tin and further to set the record straight, she writes:

Of course the white and black members did not sit together at the table, but after the white members communed, the black, four hundred in number, came forward to the table. The elders took up from the communicants the tokens which they received at the Preparatory service on the preceding Saturday afternoon.

Miss Earle is not accurate in saying that the Northern army looted the church property. All our valuables were sent to Columbia and Mr. Gordon, the grandfather of our present elder, J. Gardiner Gordon, had the care of them; he managed to save the Communion silver, but tokens, baptismal bowl, and church records all were lost. After the war, the church property here was looted and a valuable chandelier stolen, we suppose by the negro troops or radicals then in power in the city. The tokens were never used after the church was re-opened [1866], for what reason I cannot tell, unless there was such poverty in the church that the silver could not be replaced and hence the usage was given up by our particular church.

The New Hampshire Historical Society has recently acquired two small pewter tokens, each hardly larger than a thumbnail, on one of which appear the unmistakable letters, "L. D.," the other apparently bears the letters "N.E.L." This latter token it is thus far impossible to identify. There seems, however, no reason to question that the token marked "L. D." originated in Londonderry, New Hampshire.

Londonderry was founded in 1719 by a group of Scotch-Irish Presbyterians, seeking in America that freedom from religious persecution which their fathers had earlier hoped

to find in Ireland. *The History of Londonderry* describes as follows the founding of the first Presbyterian church in New England:

Being of Scotch descent, and having been educated in the Presbyterian faith and discipline, that mode of church government was adopted by this company of settlers. The church which they established was the first Presbyterian church in New England. Others were soon formed by the emigrants who accompanied them and followed this land, as they settled in different parts of the country.*

As to the origin, significance and uses of tokens, the author of the *History of Londonderry* has a good deal to say, but, although in several instances he surrounds his statements by quotation marks, he does not feel it necessary to disclose the source of the material. Some of his own deductions together with sections quoted from his unidentified source book are given here:

At a sacramental occasion in 1734, only fifteen years after the settlement of the town, there were present, as appears from the church records, seven hundred communicants. This number included, as we suppose, many from other towns, where settlements had commenced; and those also who, retaining a relationship to this church, but residing elsewhere returned, on such occasions to enjoy the privilege of communion with their brethren. These seasons, occurring but twice a year, were recognized by the people as important occasions, something like the assembling of the ancient tribes on their national festivals. This mode of conducting the sacramental services had originated in Scotland.†

The fact that the custom of holding the communion service at most but twice a year, and of making it the occasion for elaborate celebrations of all kinds, is corroborated by a quotation from the nameless authority, which continues:

These extra services gave rise to much preaching, which rendered the aid of several ministers highly desirable if not necessary. When the Sabbath came, which was the great day of the feast, the ministers, ruling elders, and communicants of the several churches were all assembled, prepared to gather round the sacramental tables. In these circumstances question would arise, how should those who were really communicants in good standing be distinguished from unworthy intruders who belong to no church and were perhaps even profligate, but who from unworthy motives might thrust themselves into the seats of worthy communicants and thus produce disorder and scandal?

To meet this difficulty the plan was adopted to deposit in the hands of each pastor and his elders a parcel of cheap metallic pieces stamped with the initials of the church, called "tokens" which they were to dispense to all known members of their own church who were in attendance and wished to commune.

Thus although not a quarter part of the communicants were personally known to the pastor or elders of the church in which the sacramental service occurred, yet these cheap and convenient little certificates of church membership, for such they were intended to be, being received by each communicant from the minister and elders of his own church, prevented imposition and secured regularity and order.

Says the Reverend Mr. Parker in conclusion:

Such was the origin of "tokens," which for more than a century were used in our Presbyterian churches in this country, even many years after the occasion for them had passed away.‡

*Reverend Edward L. Parker, late Pastor of the Presbyterian Church in Derby. *History of Londonderry, New Hampshire*. Boston, 1851, p. 130, et seq.

†*Op. cit.*, page 142.

‡*Op. cit.*, pages 143, 144.

Rhode Island's Earliest Engraver

By GLADYS R. LANE*

WILLIAM HAMLIN, one of the earliest American engravers and the first engraver in Rhode Island, was born at Providence, October 15, 1772, the son of Samuel Hamlin a local pewterer and brazier, and a direct descendant of Giles Hamlin, one of the earliest settlers of Middletown, Connecticut. William Hamlin spent the greater part of his life in Providence; but during a few years' sojourn in Middletown, he was apprenticed to Samuel Canfield, a gold and silversmith. While working under Canfield's supervision, young Hamlin amused himself—whenever he could get the opportunity—by engraving on gold and silver ornaments. On his return to Providence, he took up engraving as a trade.

At this period the banking institutions of Rhode Island had to depend entirely upon travelling engravers for designing and engraving their notes,—a fact which probably decided Hamlin in his choice of occupation. About 1795 he began to engrave bank notes, and was soon making the plates for most of the banks in Rhode Island and also for many other institutions outside the state. For a time his shop was located on North Main Street, next north of St. John's Church. In 1806 he removed to 11 Cheapside, next door north of Messrs. Blodget & Powers, where he continued his engraving business and further enlarged his trade by advertising a general assortment of goods; such as, flutes, violins, clarinets, flageolets, octave flutes, fifes and sheet music. Again, in 1809, he removed to a shop formerly occupied by William Greene directly opposite the Baptist Meeting House. A little later in the same year he formed a co-partnership with his son John H. Hamlin at this same shop, where they carried on the business together for several years.

In the early part of the last century many merchant vessels were owned in Providence and the city's trade

with foreign ports was quite extensive. Accordingly Hamlin established himself as a manufacturer and repairer of sextants, quadrants, and other nautical, optical and mathematical instruments such as were used by the navigator. In the *Providence Gazette* of November 20, 1819, he informs

the public that he has again removed from the store of Mr. Benjamin Clifford, to that of Messrs. Moses Eddy & Brothers, eight doors south. From 1847 until 1869, he was located at *The Sign of the Quadrant*, 131 South Water Street.

Hamlin was always greatly interested in astronomy and it is said that he was the first in the United States to construct a telescope. It is a fact, however, that he tried for many years to perfect a reflecting telescope; though he never completed the work to his own satisfaction.

For his engraving Hamlin made his own tools and worked practically without instruction. But he possessed natural artistic gifts, and the impressions from his plates show that he certainly made the best of his limited opportunities. There are quite a number of his engravings in existence at the present



Fig. 1 — WILLIAM HAMLIN, ENGRAVER AND INSTRUMENT MAKER (1772-1869)

Fig. 2 — HAMLIN'S BUSINESS CARD

From 1847 to 1869, Hamlin was located at 131 South Water Street, Providence. The variety of his occupations is indicated on this really well engraved plate.



*Assistant Librarian of the Shepley Library, Providence, R. I.

time. They consist of bookplates, illustrated advertisements, marine scenes, views of Providence churches, and portraits of prominent men and women.

He engraved many portraits of George Washington, with whose character and personality he was deeply impressed after seeing him on his visit to Providence. Indeed, Hamlin's last plate which he executed at the age of ninety-one years was that of Washington. A very interesting and perhaps the most important specimen of his work is the view of Providence which appears on the certificate of membership of the Providence Marine Society. (Fig. 7.) This is the earliest printed view of the city and shows the waterfront on the east side of the river with many of the old-time sailing vessels that were so numerous in earlier days. He also engraved a larger and more elaborate certificate of membership for the Mechanics Association, of which he was a member.

Hamlin's engraving of the First Congregational Church on Benefit Street (Fig. 3) is of considerable interest, as it shows flames and smoke starting in one of the steeples, and thus depicts the beginning of the fire which destroyed the edifice, in 1814. As to the origin of this fire there are several



(N.W. View) of the first Congregational Church PROVIDENCE.
1795. Destroyed by Fire June 14, 1814.

Fig. 3 — THE FIRST CONGREGATIONAL CHURCH, PROVIDENCE

Built in 1795, this edifice was destroyed by fire in 1814. From the upper left corner of the portico smoke may be seen rising. The evidences of the engraver's struggle with the perspective of this portico are worthy of attention.

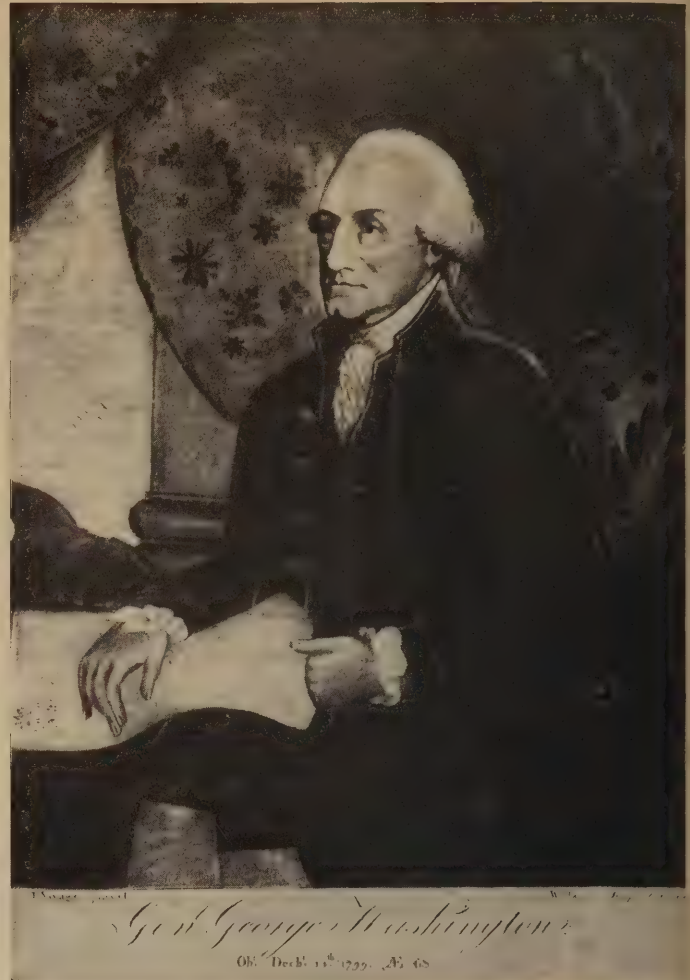


Fig. 4 — ENGRAVING OF WASHINGTON (size 7.4 x 5.10)

Compare description under Number 19. This mezzotint is, in reality, nothing but a very crude copy of Savage's fine engraving, which is shown in the frontispiece. The fact that it shows the Savage portrait in reverse may be attributed to some form of tracing from an example of the original engraving.

different stories. According to one account, it was set by an imbecile who was curious to see the two steeples burning and falling to the ground. But the most widely accepted story is to the effect that a half-witted fellow chose this form of arson as a means of perpetuating his fame as a man of accomplishment.

Another Hamlin engraving of special interest appears on a ticket which once entitled the bearer to one passage between Newport and Providence in the *Experiment* (Fig. 6). The *Experiment* was built by Varnum Wilkinson in 1808, and carried the Grand Lodge of Masons of Rhode Island from Providence to Pawtuxet on June 24, 1809. On her return trip, however, she was driven ashore on the east side of the bay.* Hamlin also engraved the naval engagement in which the American sloop of war *Peacock* captured the British sloop *Epervier* off the coast of Florida in 1814. Other works by this engraver are listed below.

*The horse-boat *Experiment* was operated by means of horses and a stern propeller, known as Grieve's patent, and ran successfully as a passenger and excursion boat on Narragansett Bay in 1810, several years before steamboat travel there and many years before the propeller became adapted to steam navigation.

In private life William Hamlin was a retiring man, very modest and always most courteous in his manner. In 1810 he married Eliza Bowen, daughter of Isaac and Sarah Bowen of Providence. He was deeply religious and, when in the quiet of his home, read his Bible most studiously. He was prominent in fraternal organizations, and in 1869 was the second oldest living Mason in the United States, having joined the order through Mount Vernon Lodge, No. 4, Providence, March 22, 1804.

Hamlin died November 22, 1869. He was widely and deeply mourned. According to the *Providence Journal* of November 23, 1869: "Mr. Hamlin had lived far beyond the appointed bound, he had discharged with scrupulous fidelity all the duties of life; he had dispensed joy and light and gladness over a large household through all his days,

he had seen his children grow up to respect and honor, he had set an example of industry and usefulness to his fellow-men. . . . We shall miss him in the street and in the social circle, we shall miss his kind words and his example of philosophy and wisdom."



Fig. 5 — ACTUAL HORSEPOWER

A ticket engraved by Hamlin, entitling the bearer to travel in the *Experiment*, a horse-boat of the vintage of 1808.



Fig. 6 — COURTSHIP AND MATRIMONY

This engraving by Hamlin may have been derived from an English print or from a Liverpool pitcher or mug. The idea is certainly not original with Hamlin. Probably it is as old as the custom of marriage itself. Cup-plate collectors are familiar with the design in glass.

CHECK-LIST OF WILLIAM HAMLIN'S ENGRAVINGS

KEY TO ABBREVIATIONS

- R. Rhode Island Historical Society.
S. The Shepley Library.
H. Private Collection of Edward B. Hamlin.
RC. Rider Collection at Brown University.
SD. Rhode Island School of Design.
St. Stauter's, "American Engravers. . . ."
Fi. Fielding's, "American Engravers. . . ."
Ha. Hart's "Catalogue of the Engraved Portraits of Washington."

1. Rachel Baker. 3.6 x 2.13
Stip. Half-length; seated face $\frac{3}{4}$ left.
INS: Hamlin Sc/Miss Rachel Baker.
St-1227. R.S.H.
2. General Butler. 2.11 x 2.4
Mixed. Oval frame, ornad. Full bust in
uniform; cocked hat on head, face $\frac{3}{4}$
right. INS: Wm. Hamlin—sc./Gen.
Butler Decd. RC.
St-1228.
3. William Eaton. Diam. 2.4
Stip. Circular. Bust, profile right.
INS: Hamlin Sc/Genl:Wm:Eaton. S.H.
St-1229.
4. Benjamin Franklin. 4 x 3.6
Mez. oval, ornad fram. Half-length,
seated facing left; right hand to chin;

left hand holding paper on table;
drapery in left background. From the
Martin portrait. INS: Wm. Hamlin
Sculpt—Providence/Benjamin Franklin/
LLD FRs.

5. Benjamin Franklin
Same as No. 4. with the exceptions of
face erased and "rocked over"; other
changes in drapery. Plate in Shepley
Library. R.
St-1230.
6. Stephen Gano. 4.6 x 3.6
Stip. oval, full bust, face slightly to
right. INS: Young, pinxt—Hamlin
Sculpt/rev. Stephen Gano A.M./ Provi-
dence R. I./1819 R.S.
St-1231.
7. Stephen Gano. 5.11 x 4.11
Mez. rect. Full bust, face $\frac{3}{4}$ left. INS:
T Young pinx—W Hamlin Sc./ Rev.
Stephen Gano. R.
8. Stephen Gano
Same as No. 7. blue. R.
St-1232.
9. Enos Hitchcock. 3.13 x 2.15
Stip., rect. Half-length in robes, face

$\frac{3}{4}$ left. INS: Hamlin Sc/Rev. Enos
Hitchcock, D.D./ Engrav'd for the R.I.L.
Repository.

St-1233. R.S.H.

10. Enos Hitchcock. 4.3 x 3.9
Mez. oval in rect. Full bust in robes,
with wig and bands, face $\frac{3}{4}$ left.
INS: Wm. Hamlin Sc/Rev. Enos
Hitchcock, D.D. Three dots under left-
hand corner of rectangle. R.S.H.
St-1234.

11. Enos Hitchcock
Same as No. 10, with dots erased, shape
of head slightly altered. The example
seen is cut close to rectangle and in-
scription may have been changed. R.
Also in Stone's, *Our French Allies*. From
original miniature on ivory in Essex
Institute. (Restrike in Rhode Island
Historical Society.)

12. James Manning. 4 x 3.7
Stip, rect. Half-length, holding book in
both hands, face $\frac{3}{4}$ right. INS: Hamlin
Sc./Rev. James Manning, D.D. Also in
R. I. Literary Repository, March, 1815.
St-1235. R.S.H.



Fig. 7 — THE EARLIEST PRINTED VIEW OF PROVIDENCE

The lower panel of this certificate of membership in the Providence Marine Society portrays the city of Providence. The drawing, by T. Young, seems to be somewhat superior to that of Hamlin when left to his own devices.

13. *George Washington*.....17.11 x 13.14
Mez. rect. Nearly full length, in uniform, seated at table. On pedestal at right, an urn inscribed "G.W./Obt. Decbr. 14th/1799 AE 68/", and plan inscribed "Eastern Branch". On side of pedestal, "The Grateful/Tribute/of his Admiring/Countrymen/", on front, "Death ere thou hast slain another/Wise and Great and Good as He, Time shall throw his dart at thee/" Ins: *E. Savage Pinxt—Wm Hamlin Sculp/ Genl. George Washington/Published July 1800, by Wm. Hamlin, Providence, R. I.* St-1236. Ha-230. (Only four copies known.) S.H.
14. *George Washington*.....2.12 x 2.1
Mixed, rect. Bust, profile, left. Ins: *Wm Hamlin Sc. at 91 Years of age./Washington/From Howdan's Bust, Richmond, Va.** St-1237. Ha-197. S.
15. *George Washington*
Same as No. 14, with "At 91 Years of Age" altered to "AE 91". R.S.H.
16. *George Washington*
Same as No. 15 with "91" altered to "94." (Perhaps not a 4 but a longer 1.) R.S.H.
17. *George Washington*.....7.4 x 5.9
Mez. rect. Nearly full length, in uniform, seated at table, order of Cincin-

nati on left breast, waistcoat unbuttoned, hilt of sword resting against table. An urn, inscribed "G. W." surmounted by Fame with Trumpet. Ins: *E. Savage pinxt—Wm Hamlin Sculp. Providence/Genl Washington/Obt Decbr 14th 1799 AE 68.* St-1238. Ha-232

18. *George Washington*.....7.4 x 5.10
Mez. rect. Three-quarter length, seated to right at table, legs crossed. On table a large cocked hat with rosette, and plan marked "Lo OO OO La 38 53" Ins: *E. Savage pinxt—Wm Hamlin. Sculp. Providence/George Washington Esqr./Obt., Decbr, 14th, 1799, AE 68* St-1239. Ha-231. R.S.H.

19. *George Washington*.....7.4 x 5.10
Mez. rect. Three quarter length, seated to right at table; legs crossed. On table a large cocked hat with rosette, and plan marked "Lo OO OO La 38 53 N" Ins: *E. Savage pinxt—Wm Hamlin Sculp. Providence/Genl. George Washington/Obt. Decbr. 14th. 1799 AE 68/* R.S.

20. *George Washington*.....3.14 x 3.3
Stip. oval. Bust in uniform, face $\frac{3}{4}$ right. Ins: *Farnsworth's Edition./E. Savage, Pinxt—Wm Hamlin, Sct Provid/ Genl George Washington. In Farnsworth's Edition of the Life of Washington, 1800.* St-1240. Ha-223. R.S.H.

21. *George Washington*.....0.14 x 0.11
Stip. oval, surrounded by rays. Bust in

uniform, face $\frac{3}{4}$ right, name on ribbon under oval. Ins: *Genl. George Washington. Wm. Hamlin, Sculp.* St-1241. Ha-224. R. S. H.

22. *George Washington*
One impression of the plate of No. 21, in the Rhode Island Historical Society, has pasted upon it the following inscription: *Presented by William Hamlin, Sept. 1848. This plate was originally engraved by Wm. Hamlin soon after the publication of Savage's large engraving of Washington; and during the present year (1848) has been altered and entirely retouched by Mr. Hamlin. This is an impression from the renewed plate.* R.

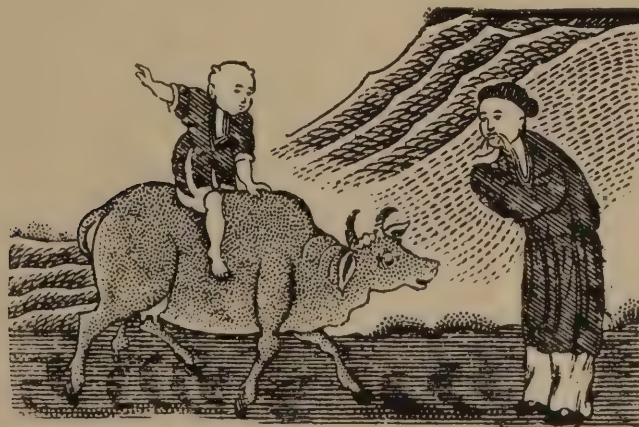
23. *Isaac Watts*.....3.10 x 2
Mez, mixed. oval in rect. Full bust, face $\frac{3}{4}$ right. In oval below Saint Cecelia seated at an organ. Ins: *Wm Hamlin Sculp Provd/ Isaac Watts. D. D.* St-1242. R.S.H.

24. *St. John's Church, Providence, R. I.*
7.1 x 4.14
Mixed, rect. Ins: *Hamlin Sc./A S. W. View of St. Johns Church/Providence R I./Erected 1810.* St-1243. R.S.H.

25. *First Congregational Church, Providence, R. I.*.....6.13 x 5.7
Mixed, rect. Ins: *Hamlin, Sc/ A N W View of the first Congregational Church Providence, R. I./ Erected, 1795. Destroy'd by Fire, June 14th. 1814.* St-1244. R.S.

*Note misspelling of Houdon's name. Hamlin seems to have been rather weak in his spelling, as we find that he often uses *pinxt* instead of *pinxit*.

26. *First Congregational Church, Providence, R. I.*
Same as No. 25, with trees added at either side. S.H.
27. *Plan of Providence*.....15.2 x 25.14
Line, rect. Map. Ins: Engraved by Wm. Hamlin/A Map of the Town of Providence, from Actual Survey/ by Daniel Anthony/1803. (Facsimile reprint made in 1887).
St-1245. R.H.
28. *Peacock and Epervier*.....3.10 x 5.14
Aquatint, rect. A naval combat. Ins: Hamlin, Aqt.
An otherwise unlettered proof. Title in pencil.
St-1246. R.S.H.
29. *U. S. Ship Philadelphia at Tripoli*
2.6 x 3.12
Aquatint, rect. An American war vessel on fire in a harbor. Unlettered proof.
St-1247. R.S.H.
30. *Horseboat Experiment*.....2.5 x 3.3
Line, vign. Showing horseboat Experiment and a sloop. Ins: This Ticket/ Entitles the Bearer to One Passage/ To New-Port or Providence/ In The/ Experiment/ Grieve's Patent/ Hamlin Sc.
St-1248. R.S.
31. *Providence Marine Society, Certificate of Membership of*.....9.8 x 15
Line, rect. At top Neptune between two marine views; in base, view of the harbor of Providence. Ins: T Young Del.—Wm Hamlin Sculp. Provid.
St-1249. R.S.SD
32. *Hamlin Business Card*.....1.14 x 2.14
Line. Vign. Seaport view, ships, warehouse, dray etc. Ins: Wm. Hamlin/ Providence R. I./ 131 S. Water St./ Hamlin Sc./ Manufactures & Repairs Compasses Quadrants Sextants Spy Glasses Reflecting Telescopes Microscopes & Nautical (Instruments).
St-1250. R.S.H.
33. *Hamlin Business Card*.....3.8 x 4.2
Aquatint, rect. Venus reclining in a shell, attended by Neptune, etc. Ins: Wm. Hamlin./ Wm. Hamlin Sc./ Repairs & Rectifies Compasses, Quadrants, Sextants,/ & Nautical, Optical, & Mathematical Instruments Generally,/ also Engraving & Copperplate Printing/S Water Street, No. 131 Sign of the Quadrant/ Providence R. I.
St-1251. R.S.H.
34. *Lottery Ticket*.....2 x 2.4
Line, vign. Hope with upraised hand, leaning on anchor, telescope marked "Hamlin." Ins: R. E. Hamlin's Reflecting Telescope. No/W Hamlin Sc.
St-1252. S.H.
35. *Courtship—Matrimony*.....Diam 3.2
Mez. circular. Two profiles, male and female. When reversed these show different expressions. In a scroll under one "Courtship"; reversed "Matrimony." Ins: Hamlin Sc
St-1253. R.S.H.
36. *William H. Harrison*.....2.2 x 2.9
Stip., oval. Bust to left, above eagle holding scroll with name. Ins: William H. Harrison/W.H./B Otis/Born Feb 1773—Died April 1841./1841./pint/ The Late/President Of/The United States./
Fi-552.
37. *William H. Harrison*.....2.12 x 2.1
Same as No. 36 with the exception of outer oval extended to octagon. Lower inscription space reworked, all above last three lines except "W.H." erased.
Fi-552.
38. *Book Plate*.....Plate mark 3.4 x 2.10
Line, vign. Cupid to left supporting a blank oval, trees and church in background. No inscription.
Fi-553. S.H.
39. *Musical Sodality*.....1.10 x 2.4
Line, rect. Main title in German text, with musical instruments on sides. Ins: Musical Sodality Concert, at—Admit the Bearer. Wm. Hamlin Sc.
H.
40. *Hamlin Business Card*.....2.4 x 2.7
Line, circle in rect. Ins: Wm. Hamlin Providence R. I./ 131 S. Water St./
- Sign of the Quadrant.* Plate in Shepley Library.
41. *Calendar*.....2.10 x 2.10
Line. Perpetual Calendar. Plate in Shepley Library.
42. *Bookplate of John H. Hamlin*
Line, rect. Ins: John H Hamlin's/ Property/ Ascribed to William Hamlin.
R.S.
43. *Bank Notes*
a. Exchange Bank, Providence, 50 cents. Ins: Wm Hamlin. Plate in Shepley Library. R.S.
b. Farmer's Exchange Bank, Glocester, R.I. One Dollar. Ins: W Hamlin Sc. Plate in Shepley Library. R.S.
c. Farmer's Exchange Bank, Glocester, R.I. Three Dollars. Ins: Wm Hamlin. R. S.
d. Farmer's Exchange Bank, Glocester, R. I. Five dollars. Ins: Wm Hamlin S. Plate in Shepley Library.
e. Smithfield Union Bank, Smithfield, R. I. Three Dollars. Ins: Wm Hamlin Sc. (On reverse side of plate No. 43b. R.S.
f. Portsmouth Bank, Three dollars. Reverse side of plate No. 43d. R.S.
g. Nantucket Bank. Two Dollars. Plate in Shepley Library and ascribed to Hamlin. S.
h. Nantucket Bank, Four Dollars. Reverse side of plate No. 43g. S.
44. *Providence Association of Mechanics & Manufacturers, Certificate of Membership of*.....9.12 x 13.8
Line, rect. Large monument with figures at top. Smaller monuments at each side, with figure on one, representing Justice and on the other Industry. Ins: Wm Hamlin, Sculp. Provid. R.S.
45. *Federal Adelpi Society, Certificate of Membership of*.....6.4 x 8
Line, rect. Wreath and arms of United States at top. Wording in Latin. Printed on parchment. Ins: Wm Hamlin Sculp. Provid. R



Staffordshire Moulded Ware

By ARTHUR HAYDEN

THE application of raised ornament to pottery has a long history. In England such ornament may be found in early ware with primitive decoration, called "slip ware"; the slip or white liquid clay having been poured on the surface and twisted into a pattern much in the same manner as a wedding cake is decorated. But definite moulding with dies is attributable to the two aristocratic Dutchmen, David and Philip Elers, who settled in Staffordshire prior to Wedgwood days. They employed the metalworker's art in pottery and laid the foundation for a good deal that followed.

Wedgwood ware is well known, with its cameo ornament of classic design in relief. Other Staffordshire potters followed the Wedgwood fashion. It was a classic age—the middle and late eighteenth century—and English ware became Roman and Greek and Etruscan in ornament and often in form. It was not until the nineteenth century was well on its way that the fashion for cameo decoration declined.

It is interesting, therefore, to see the Staffordshire potters enthralled in the meshes of this school of design, and to watch how some of the more original masters of the craft endeavored to shake off the formal aspects of the fashion, while still ad-

hering to the technique of cameo applied and moulded ornament.

Josiah Spode, John Turner, and William Adams, all contemporaries of Josiah Wedgwood, each tried to escape the influence of a too classic



Fig. 1—PLASTER PATTERN FOR POTTERY DECORATION
Falstaff and the Merry Wives of Windsor.

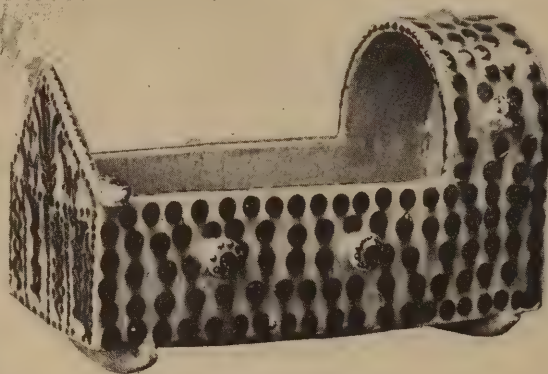


Fig. 2—EARLY SLIP WARE

A cradle made by William Adams who died in 1712. Previously published in a privately printed history of the Adams family whose record goes back to the year 1200 in church and land ownership records. Now in Tunstall Museum.



Fig. 3
PLASTER
PATTERN
FOR
POTTERY
DECORATION
Britannia.

school. Spode and Adams both embarked on blue transfer printing, Spode turning to Chinese design and Adams to scenery. Turner, great and powerful rival that he was of Josiah Wedgwood in his jasper ware, essayed with great success to produce in relief other subjects than gods, goddesses and cupids. I reproduce in Figures 1 and 3 two plaster patterns selected from hundreds preserved at the Spode-Copeland Museum at Stoke-on-Trent, Staffordshire.* One represents the Shakespearian

scene of Falstaff in the linen basket, from the *Merry Wives of Windsor*; the other is a figure of Britannia such as first originated on the farthing in the time of Charles the Second—when Pepys tells of the Duchess of Richmond sitting as a model for Britannia.

Spode has similar moulds designed for the decoration of his pitchers and mugs. The mug illustrated in Figure 5 shows Spode's departure from classic subjects and his employment of scenes of contemporary life. Shortly too there were to come the Napoleonic First Empire styles to make further impression on the English designs of furniture, of silver, and of china.

*The actual moulds from which such plaster impressions have been taken appear to have been made of brass or tough clay, "many manufacturers incurring considerable expense in their preparation particularly as related to those of brass. . . . Into either of these descriptions of moulds the prepared clay was pressed, and when extracted they were fixed to the sides of the vessels with slip." Eliza Metyard, *The Life of Josiah Wedgwood*, London, 1865, Vol. 1, p. 143.

William Adams, at the same period (c. 1800), was producing blue and white jasper ware, but not always in the great classic style. I illustrate, for example, two drums which were destined to be bases for cut glass lustre ornaments or candelabra. (Fig. 4) The upper pattern around the rim shows a departure from the severely classic, and there is something in the entire design, which, in spite of the chaste medium of white jasper on a blue ground, suggests the interpretive design of the mediaeval metal worker. These examples are at the Nottingham Museum, England.

The continuation of moulded and applied ornament was of long duration. Pitchers with hunting scenes, Staffordshire mugs with satiric references to current events, or triumphant records of naval or military victories all poured forth contemporaneously. A pitcher with a Sheffield plate rim and cover (Fig. 6) has panels in which appear the portraits of British admirals. Here is classic technique brought up to date. It is an eighteenth century Adams piece, obviously produced after the advent of Benjamin West, the American painter who, in his *Death of General Wolfe*, first broke the record in painting by representing British soldiers in uniform in a battle picture.



Fig. 4—BLUE AND WHITE JASPER BY ADAMS
Bases for glass lustre ornaments. Similar in general appearance to Wedgwood ware, but classicism rather romantically treated. Nottingham Museum.

SPODE on the base, and belongs to the days of Josiah Spode the First. Later, in the era of Spode the Second, newer forms came into being.

The inner history of Staffordshire has only begun to be revealed. Already excavations are taking place on old sites, where many valuable historical fragments are being turned up. Indeed, among so many factories whose potters claim ancestors on the same site for centuries, there is rich and rare material. It is almost an *embarras des richesses*.

But what an invaluable work is being accomplished in all of this digging into the remains of recent centuries! There is, doubtless, more romance and more reputation to be enjoyed in uncovering the buried cities of Asia Minor, but this domestic undertaking is, in its way, quite as important.



Fig. 5—SPODE MUG.

Decorated with hunting subjects in relief. Mark, SPODE, impressed at base. An example of the kind of subject which Spode preferred. That he was not alone in his preference is indicated by the popular use of the subject which appears to have been borrowed in Mortlake stoneware, and was likewise adapted to the requirements of silver lustre.



Fig. 6—STONEWARE WITH RELIEF DECORATION

A handsome stoneware pitcher with portraits in relief of uniformed admirals. A late eighteenth century Adams product. Observe the exquisiteness of modelling.

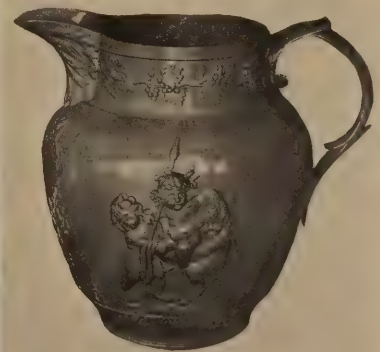


Fig. 7—EARTHENWARE WITH SPORTIVE RELIEF

A pitcher [marked SPODE, impressed, and illustrating the potter's effort to escape the solemnities of the classic. This effort to avoid the stilted elegance which characterized much fine work of the period is a perfectly normal phenomenon. Much of the Baccic quality observable in this and similar pieces is, however, more suggestive of seventeenth century Flemish art than of first century Roman.

Until then the valiant heroes had been portrayed all in Roman attire, as are many of the sculptured great in Westminster Abbey. But on this pitcher the potter follows the new idea.

To revert to Spode: an old brown pitcher of earthenware carries on in a measure the classic touch of early days (Fig. 7) but the added vine ornament tells of its dedication to October ale, or home-made wine and the sportive Baccanals are equally symbolic. This is impressed

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Address the Book Department.

THE OLD WORLD HOUSE, By Herbert Cescinsky. London and New York: The Macmillan Company. Two volumes, 318 pages and 371 pages, illustrated. Price, \$17.50.

PERUSAL of these two handsome and instructive volumes leaves query in the mind as to whether or not Mr. Cescinsky started to achieve a specific end and changed his mind along the way; or, without any definite plan of limitation, undertook no more and no less than to place his great reservoirs of erudition unreservedly at public disposal.

The title of his work, *The Old World House*, suggests a study of the European—or English—dwelling, its inward and outward development, in general and room by room; and, therewith, a consideration of the corresponding unfolding of decorative styles in furniture and furnishing. The early chapters—*The Old World House*, *The Decoration of Rooms*, *Floors and their Coverings*, *Wood Panellings for the Old World House*—accord with this idea. But they are only a small part of the whole—a matter of less than half of the first volume. In reality they constitute no more than a general introduction, perhaps, better, an extended background to the subsequent careful discussion of the rise and passing of successive furniture styles.

The work thus becomes primarily a treatise on English furniture, written, as the author states in his preface, in the hope that it will prove “a useful guide to those who wish to furnish their houses with either originals or copies of English antique furniture. . . . The intention is to show what to strive for and what to avoid.” And this striving is not to be directed on the assumption that the old is necessarily desirable and the new to be avoided: “if a piece possess no other merit than mere age, it falls into the same category as a derelict dog kennel: it is time the owner insisted on a new one, if only for the sake of the dog.”

What follows, therefore, contains no elaborately impossible directions for distinguishing fraudulent examples of furniture from genuine pieces. Instead it is devoted closely to a careful historical and critical analysis of furniture styles, written with a view to fixing the approximate date of the appearance of each style in England, and to determining the sources whence various decorative details were derived. This study is accompanied by a more definite effort than the reviewer has hitherto encountered to assign certain early provincial types of English furniture to the particular locality in which they originated. As it stands, this effort should prove highly suggestive to the careful student of American furniture. Carried to full conclusiveness, it might solve many problems involved in the study of early American productions.

Mr. Cescinsky's knowledge of English furniture is extraordinarily wide and is based primarily upon the only foundation which can underlie complete authority; namely, the handling of tools in the doing and undoing of cabinet work. Such a foundation is, of course, very far from constituting, in itself, even the approximation of complete knowledge. But, in Mr. Cescinsky's case, it is supplemented by years of critical observation and historical study. What he says, therefore, is deserving of respect even when his enthusiasm carries him to the point of somewhat radical statement.

The illustrations of *The Old World House* are happily chosen from a variety of sources not open to the average writer. The stock museum pieces which have been paraded to the point of tediousness are, therefore, in small minority. The lover of fine furniture will be delighted with the wealth of new revelation presented. Some of the exhibits, indeed, may well drive him to the verge of envious tears.

New York in Auction and Exhibit

Reviewed by W. G. BOWDOIN

Not every one has been accustomed to regard the auction galleries as educational. The auction sale has been considered a quick way of realizing cash for merchandise. But it is nevertheless true that the most important auction houses in New York, London and Paris do a considerable amount toward educating the public. This is due to the many pre-sale exhibitions of goods, and the publication of catalogues, which are, for the most part, prepared by experts. These things more or less impress the lover of art and are educational, when one stops to think about the whole matter.

* * *

The auction sales of the present New York season have been large and varied.

Most of the auction business is done by a few concerns; the American Art Galleries, the Anderson Galleries, Clarke Art Galleries and the Walpole Galleries, with sales of postage stamps at the Collectors' Club, and of rare coins, medals, tokens, paper money, curios, etc. under the auspices of the Elder Coin & Curio Corporation.

One of the more interesting sales by the American Art Association this season took place in October and was made up of a general collection belonging to David Belasco.

Another October sale consisted of a collection of fifteenth and sixteenth century Hispano-Moresque and Italian plates which had been on view at the Boston Museum of Fine Arts.

The Joseph Dabissi Collection went under the hammer at the American Art Galleries, on November 12, 13, 14 and 15. It included Italian and Spanish Furniture of the sixteenth, seventeenth, and eighteenth centuries. Other objects were tapestries, wrought iron, etc.

During December selected specimens of arms and armor of the eleventh to the eighteenth centuries from the Henry Griffith Keasbey collection were sold.

Another picturesque December sale was that of Sumner Healey's collection which required three afternoons.

The Tolentino sale made its regular appearance at the American Galleries in January. It included Gothic and Renaissance furniture, forged iron, textiles, and embroideries, Florentine stuccos, terra cottas, and marble bas reliefs.

The Thomas B. Clark sale of January was of interest primarily for its well-known sponsorship.

* * *

The sales at the Anderson Galleries from January 15 to February 15 have included three or four of their most interesting sales of the present season. What makes an interesting sale is not necessarily high prices, but rather the novelty of the material or the novelty of the prices whether high or low. The Anderson sale of January 16-17 of early American furniture and embellishments from the collection of John Brenton Copp and others was surprising, more on account of the high prices brought than because of the rarity of the offered material. There were good pieces among the offerings, but the public interest shown was a surprise to the attendants. Visitors came literally in crowds to measure and appraise; and when the sale took place there was standing room only.

* * *

It has been a quiet period for books, even at the Anderson Galleries where annually more books are sold than at all the other auction houses in America put together. The January sales however included several highly interesting and valuable items. One of these was the original manuscript contract for the great chain across the Hudson River to prevent the British ships from ascending the River during the Revolution.

The Library of the late Beverly Chew has been sold in installments at the Anderson Galleries.

The Arthur Davison Ficke collection of Japanese prints was sold at the Anderson Galleries during January. The catalogue contained descriptions of 362 prints which fetched a grand total of \$31,725, and thus demonstrated that the collection of these unconsidered trifles is not abating. \$800 was the highest price paid for a single print.

During December the same Galleries disposed of some rare ship models of the eighteenth-nineteenth centuries, with scrimshaw work and marine relics.

* * *

During December the personal belongings of Leo Ditrichstein, well known from his theatrical associations, were auctioned at Smith's Knickerbocker Salesrooms. Personal sales of this kind always attract, whether the things for sale include true collectors' items or not.

* * *

The Clarke Art Galleries have handled several interesting collections, in which have been included the Luis Ruiz Spanish collection of 1924

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from Madrid, the Serota Early American collection, the Pacciarella collection from Italy, the collection of Frederick Sterner, which included many fine examples of French Gothic, the L. J. Lesser collection, which was more or less modern but which included many fine objects of art from French sources.

During the spring months this gallery will conduct, in addition to the Nicholas Martin (mostly English) collection, the Leone Ricci Italian collection, the well-known Hall Studio, early American, collection from Greenwich, Connecticut, and Edith Rand's really remarkably fine collection of things early American.

The Clarke Gallery season will probably conclude with the sale of the Raimundo Ruiz collection of 1925 from Spain.

This suggests the comment that during the past two years there has been a decided trend towards Spanish styles, particularly in California and Florida, where many homes are carried out to the last detail in Spanish items, for whose acquisition the owners are largely indebted to the Clarke Galleries.

* * *

Much material in the way of rare coins, medallion art, tokens, paper money, curios and the like has been disbursed through the Elder Coin & Curio Corporation. This house now aims to hold about four sales per annum instead of the larger number of such sales which entered into its former policy.

* * *

A large sum has been realized from the auction sale of stamps at the Collectors' Club, New York. During the present season not less than \$150,000 in gross sales have thus been made. The trend of auction and other prices in postage stamps is constantly upward. This is much more the case than with coins or indeed with any other collecting object. But the expert now requires an absolutely perfect stamp in return for his high payment, and more and more interest is centering on envelopes with the stamps upon them.

* * *

One thing that cannot be too much and too often emphasized is that a high price paid at auction for a certain object does not apply to all objects in the same field. This must be remembered in season and out of season. At an auction only two rival bidders are required to run prices up. Often the payment may represent the joy of conquest more than the rarity of the purchase.

THE SHIP MODEL EXHIBIT

The third exhibition of the Ship Model Society of New York, was held at the Architectural League Rooms, 215 West Fifty-seventh Street, New York, February 9-24. The illustrated catalogue contained 139 numbers. The growing interest in things pertaining to the sea has greatly increased the number of the charming little ships owned in New York and vicinity. Of such items the exhibition largely consisted.

The Ship Model Society was founded in January, 1920. One of the outstanding items in its exhibition was a pearwood model of a 54-gun English warship of the eighteenth century. The hull was contemporaneous. The vessel had been restored and rigged by Henry B. Culver, the versatile Secretary of the Society. The spare and standing rigging which he used came from a model of approximately the same date and are, therefore, of the period. Earnest Elmo Calkins, was represented by a clipper ship, 31 inches over all, full rigged but without sails.

Dwight Franklin sent a miniature group in a shadow box that was concerned with "A Gentleman of Fortune."

A number of canoe models from Vancouver Island, B. C., from the Queen Charlotte Islands and related localities, showed the native workmanship. These were from the collection of Alfred C. Bossom.

The show was still further enriched with bone models, paintings, prints, drawings, photographs, books, nautical instruments, and a number of astrolabes. A sailor's ditty box, which showed a full-rigged ship inlaid on the under side of the lid, was made at sea probably forty years ago.

AS FOR PERSIA

Who collects Persian art nowadays? The museums for the most part, or so one important dealer tells me. Here and there an isolated collector may be found whose interest in Persian art has developed from a flair for Oriental art in general. Yet despite a restricted market, the prices of things Persian are said to be going up. As for the items which are sought, painted miniature illustrations probably have first call. Then there are pottery, silver, glass, lacquer and textiles, all interesting, many most enticing.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

105. E. B. C., Kansas, enquires about the following items:

(1) A picture done in straw work. Was this the work of the French prisoners of war held in England during the latter part of the eighteenth century?

A discussion of straw work appears in ANTIQUES for November, 1923, (Vol. IV, p. 213.) During the mid-eighteenth century and well into the nineteenth, this form of artistic endeavor flourished in various countries and had a great variety of uses. It is said to have been a solace of prisoners of war. ANTIQUES does not know that it was confined exclusively to them. In fact its origin has been attributed to the monasteries. Concerning the product of the great English prison at Norman Cross between 1796 and 1816, an entertaining chapter occurs in Williamson's *Amateur Collector*.

(2) A bottle, of clear glass with numerous tiny bubbles. Except for the space left for the label, the piece is decorated with an all-over fleur-de-lis pattern. The label bears the monogram "B. C. Co." stamped in the glass, and underneath, in a triangle, the word "Bascal." On the bottom of the bottle are the figures 1779. This piece appears to be a fancy shaped wine bottle, larger near the neck than at the base.

The fact that there is a date stamped on the bottom of the bottle indicates a machine mold. The date may be interpreted according to one's point of view as meaning almost anything except the time when the bottle was made.

106. M. H. D., New Jersey, sends a drawing of an oblong mark appearing on a set of china. It has the word "Indian" written beneath it, and is in dark blue on the white under-surface. Some pieces of the set have also numerals, impressed.

The set is apparently one of the many Staffordshire products of the second or third quarter of the nineteenth century.

107. M. D. E., Pennsylvania, enquires concerning two lithographs of George Washington. One is in colors, size 22" x 29½", published by W. Schaus, 341 Broadway, New York, N. Y., Act of Congress 1854. The other is a Currier & Ives, size 12½" x 15½" plain color. The owner would like to know whether either or both of these prints are rare and which is the more valuable, provided both are in good condition.

The difficulty in answering a question of this type is that any reply must necessarily be vague. It must be assumed that "plain color" means black and white. As for rarity: few Currier & Ives prints can be classed as exceptionally rare or valuable, despite the prices which, under favorable circumstances, some of them have recently brought. A longer period of time must elapse before their position will be fixed. The Schaus print is not familiar to the Editor. It may be artistically better or worse than the Currier & Ives' example and hence intrinsically more or less valuable. Its ability to arouse enthusiasm at a sale is another matter.

108. W. A. C., Michigan, has two shelf clocks of rosewood veneer, with brass works and decorated glass door panels, both marked *W. L. Gilbert Clock Company, Winsted, Conn.*, and a third of similar type, inscribed *Ansonia Brass & Copper Co., Mfg. of Brass Clocks, Time Pieces and Marine Clocks, Ansonia, Conn.*

William L. Gilbert lived from 1823 to 1866. In 1841 he went into clock making with Lucius Clarke, of Winsted, who had just purchased the business of Riley Whiting. The firm was called Clarke, Gilbert & Co. Later it became W. L. Gilbert, and, in 1866, was incorporated as the Gilbert Manufacturing Company. In 1871 it was reorganized as the Wm. L. Gilbert Clock Company, under which entitlement it is still doing business. The clocks indicated above must accordingly be attributed to some date after 1871.

The Ansonia Brass & Clock Company was active in 1855.

109. E. L. H., New York, has an elaborate tall case clock of walnut, marked with the name of *Jan Brenkelaar*.

The usual reference books do not list this maker. Who can help here?

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IN SILVER—Hyde and Goodrich Beaker, S. Richard Spoon with Basket of flowers on handle; pair J. B. Jones Spoons with shell on handle; Foster Spoon with lion on handle; various Salt and Tea Spoons, Sugar Tongs, etc.

IN CHINA—Black (Jackson warranted) Plate, *The Water Works, Philadelphia*. Blue (Ridgway) Plate, *Senate House, Cambridge*. Brown Millennium Plate.

MISCELLANEOUS—excellent pattern genuine old Brass Door Knocker; large colored, Currier & Ives print, *The Wayside Inn*; large, colored, Currier & Ives print, *The Home of Washington*; piece Log Cabin Chintz; Dress Sword presented to Captain H. C. Cutter by Charlestown Cadets and friends, May 24, 1869; book, "Biography of Revolutionary Heroes," General Wm. Barton and Captain Stephen Onley, 1839. Come! Come! You are as welcome here as the Springtime.
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210. O. S., *Missouri*, owns a tall case clock of mahogany veneer, with broken arch top and decorated dial. This clock is said to have come from England in 1822. Above the dial is the name *R. Foote* and below the word *Feversham*. On the back of the dial appear the initials *W. & H.*, followed by *Birmingham*, while some of the wheels bear the name *Walker & Hughes*.

No information is available regarding the makers of this clock. The type is one which might have been produced at almost any time after the mid-eighteenth century.

211. S. C. O., *New York*, enquires concerning an iron front heavily lacquered clock, bearing the inscription *American Cathedral Clock, Lake St., New York*.

Probability favors crediting this piece to the late nineteenth century, if not to more recent manufacture. Who can supply an exact date for its makers?

212. E. R. M., *California*, would like to know the dates of William Wrench, clockmaker, of Chester, England.

Britten's *Old Clocks and Watches and their Makers* lists "W. Wrench" as active in Chester in 1760, and mentions a tall clock of his manufacture of that date. The family to which this maker belongs supplied no less than five clock makers to Chester in the century and a quarter between 1690 and 1815.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

184. W. K. M., *Pennsylvania* (ANTIQUES for January, 1925, Vol. VII, p. 32.) A. S. Graham, of New Brunswick, New Jersey, sends information to the effect that John R. Key, was an American painter, a native of Baltimore.

188. J. G. T., *Maryland* (ANTIQUES for January, 1925, Vol. VII, p. 33.) Albert T. Bricher, A.N.A., was born in Portsmouth, New Hampshire, in 1837. His professional career began in 1858, and he was elected to the Academy in 1879. He was also a member of the American Society of Painters in Water Color. In the Twenty-Seventh Annual Exhibition of American Artists' Pictures conducted by James D. Gill at Springfield, Massachusetts, in 1904, three pictures by Bricher were shown, namely, *The Rolling Sea*, *Last of the Rain* and *At the South Head, Grand Manan*. The catalogue of this exhibition gives, further, the names and addresses of fifty-one persons possessing examples of his work.

Several correspondents have kindly contributed to this answer.

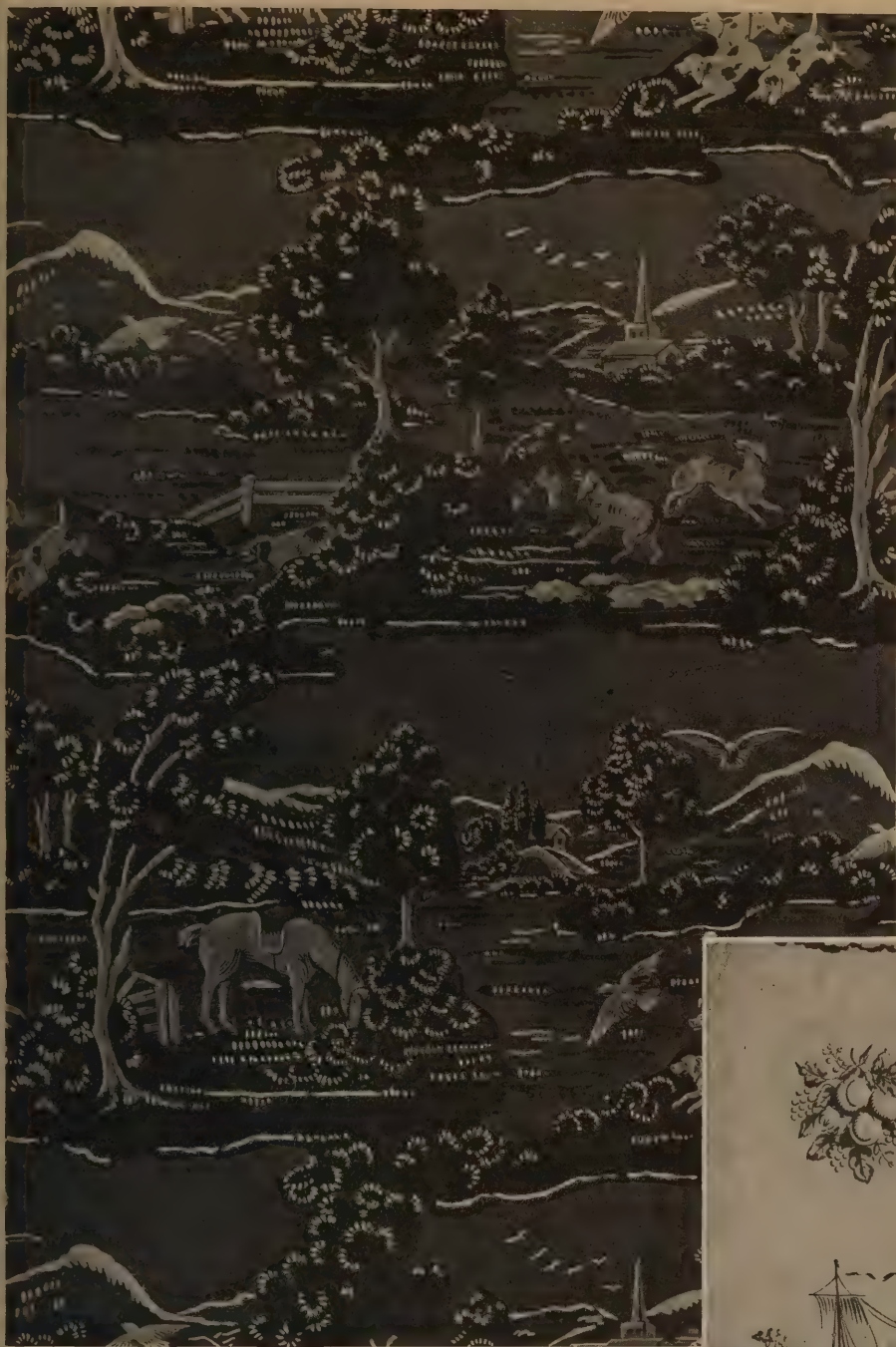
190. L. D. P., *New York*, (ANTIQUES for January, 1925, Vol. VII, p. 33.) Miss Alice Brown, of Shelburne Falls, Massachusetts, has an old lithograph, bearing in the right hand corner the designation, *New York, Max Jacoby & Zeller, 70 John Street*. The picture is entitled *Die Ersten Schritte*, and the name appears in French and English below the German title. In the lower left hand corner is the inscription, *Verlag und Druck v. F. Silber, Berlin*.

Another lithograph produced by this German firm, and imported by Jacoby and Zeller, is owned by Miss Alice H. Creesy of Williamsfield, Ohio. It is entitled *St. Valentine's Abend*, and appears to be quite similar to Currier & Ives prints, being without the black margin and yellow lettering mentioned by L. D. P.

With this additional information perhaps some delver in directories can discover when the firm concerned was in business at 70 John Street, and also whether its activities were confined to the importing field, or whether lithographs were produced in this country under its auspices. The latter possibility, however, seems doubtful. Germany was the home of lithography and there would be little call for local agents of a foreign firm to attempt to produce at American price levels.

134. F. B., *Vermont*, (ANTIQUES for June, 1924, Vol. V., p. 321, and September, 1924, Vol. VI., p. 153.) Mrs. J. H. Cross, of Greenfield, Massachusetts, sends some additional notes on the subject of the glass bottle in the form of "Punch," illustrated in the Questions and Answers Column for June. She owns one of these bottles, which was in use for perfume or toilet water some forty-five years ago in Chester, Vermont. This is the third bottle of this type recently discovered in Vermont, or known to have been in use there.

Mrs. Cross also mentions another example of grotesque bottle-making—a bottle some five inches long, in the shape and color of a potato, eyes and all. This is said to have been filled with liquor when given to the grandfather of the present owner.



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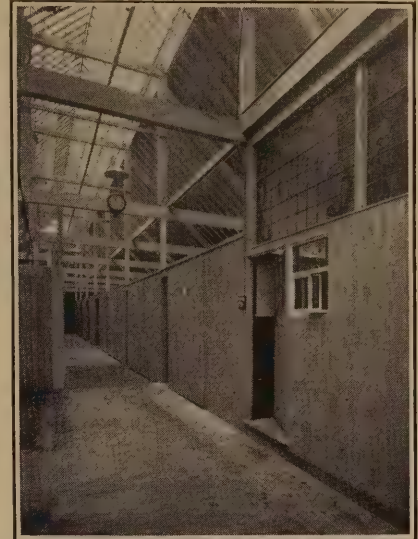


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- (1)—CHIPPENDALE MIRROR; Basalt flask; flame torch, mahogany watch case; mahogany, two-drawer, pedestal sewing stand; Sheffield silver candlesticks, snuffer and tray; Leeds cream plates; Chelsea cup and saucer; Parian blue pitcher; Leeds thumb candlestick; Delft coffee pot; mahogany pedestal card table; mahogany shaving mirror; mahogany, lift-lid washstand, one drawer.
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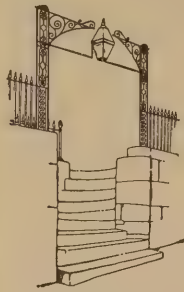
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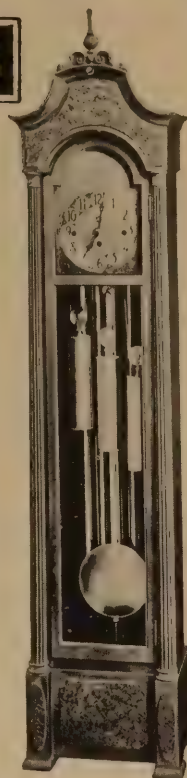
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This collection will be on exhibition and for sale, in its entirety, or individual specimens, in our shop about March 1st. It will furnish lovers and collectors of early American Glass an exceptional opportunity of acquiring choice specimens with an absolute guarantee as to genuineness. Any person really interested in Early American Glass will be welcome, whether he cares to buy or not.

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serpentine front, ball and claw foot, maple bureau; High
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Set of six Hepplewhite dining chairs; small maple low-
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*On view at my residence, an old New England farmhouse, where
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LARGE stretcher table, and arm Windsor chairs, corner cupboards,
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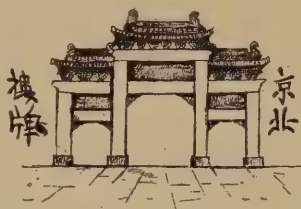
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Mansion :: c. 1780
Formerly at Rindge, N.H.
Now Re-erected at Great
Neck, Long Island*

Living Room, here pictured, 14 x 16 feet, panelled in early pine. Panelled Library, Dining Room and Double Hall. 4 Masters' Bed Rooms, connecting Baths. Service Wing with Garage, Kitchen and ample Quarters for Servants.

Heating and plumbing in best modern practice.



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Old beam work, old panelling, old hand wrought hardware—all the mellowed perfection of actual 18th century craftsmanship—have been preserved in these dwellings. Essential modernizing has been accomplished with skill and taste. Locations amid suburban woodlands adjacent to New York are worthy of these wonderful homes. Antique furniture now in place may be purchased.



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Built :: 1730
Recently transplanted from
Hanover-Four-Corners, Cape
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Living Room, illustrated, with ancient beams and fireplace. Library, Dining Room, Kitchen on first floor. Two Masters' Rooms and Bath on second floor.

An ell contains Maid's Room and Bath, Rear Entry, Utility Room, Attic Storage.

Basement Garage. Modern heating and plumbing; first floor heating indirect.



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MAPLE VASE-BACK CHAIRS—Perfect

*Large Pine
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Pair of pine *Foot
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of antiques. It includes: serpentine front bureaus,
swell front mahogany bureaus, straight front bureaus.
A very fine bureau in maple with Dutch feet and old
brasses. A Duncan Phyfe table with 6 chairs to
match. A Martha Washington chair in mahogany.
A small sized highboy in cherry. Chippendale mirrors.
Hooked rugs, etc.

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My shop will be closed for the
winter months while I replenish
my stock. When I reopen in the
spring I shall have some choice
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A fine collection of Pewter.

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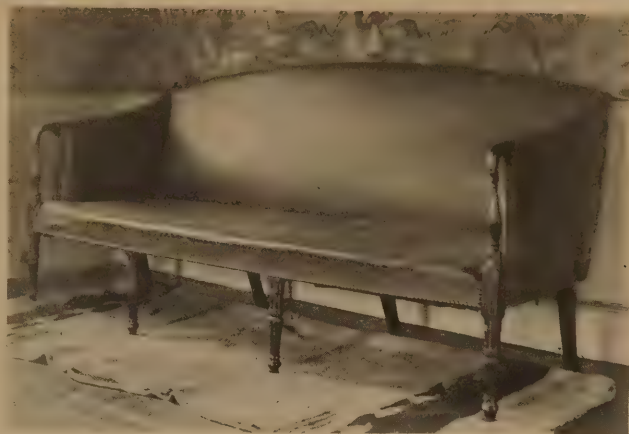
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This really exquisite Sheraton sofa with delicately reeded arms and legs and a touch of satinwood inlay relieving the deep toned mahogany is one of the springtime suggestions from THE OLD HALL.

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They ennoble the possessor and exalt their whole surroundings.

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I HAVE them in walnut and maple at one, two, three and four hundred. Strictly American ones.

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Furniture, Glass, Pewter, China, Brass

68 CHARLES STREET

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Antiques

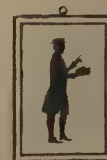
Recently acquired — Duncan Phyfe table, Chippendale chairs, Sheraton table and chairs, console table, mirrors, Sandwich glass candlesticks.

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ANTIQUES

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Hand blocked Silhouette Wallpaper

Rarely on the Market!

EARLY, plain, rounded brass trim wire fender, 48 inches long, 14½ inches high, \$50. Early, serpentine, 3 ball top, brass trim wire fender, 42 inches long, 9 inches high, \$100. Mahogany, Duncan Phyfe, Martha Washington sewing table with brass tipped feet, exceptional cabinet work and carving, \$500. Large, walnut, carved rim tip table, has several unusual points of interest for collectors, \$190. (Both tables in perfect original condition.) Perfect N. Currier's *George Washington, First President of the United States*, \$25. Perfect *James K. Polk, Eleventh President of the United States*, margins uncut, frame original, \$18. *Pamela*, old Meissen Dresden figure, heroine of Richardson's English novel of 1740, \$38. Also a fine large pair of old brass ship lanterns, \$15 each.

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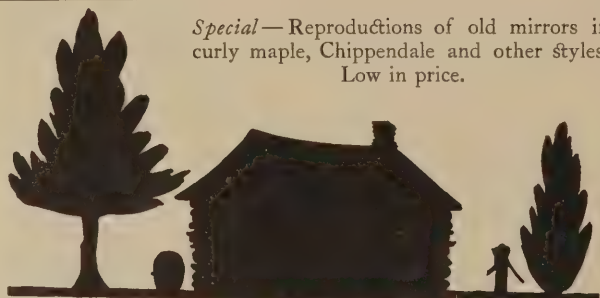
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PAIR of very fine Moreland Prints—see ANTIQUES, March, 1922, page 129. Walnut tavern table. Early pine flat cupboard.



Special—Reproductions of old mirrors in curly maple, Chippendale and other styles.
Low in price.

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American Antiques Reasonably Priced

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HAND WROUGHT SILVER UNUSUAL JEWELRY

Rare specimens of Lowestoft, Staffordshire
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Early English and American Furniture

Summer Address: THE SHOP OF THE TWO YOUNG MEN
OGUNQUIT, MAINE



Exact reproduction of Early American Wall Paper found in a house in New Hampshire about 1760.

OUR first showing of the paper illustrated above in the February number of *ANTIQUES* brought us so many inquiries from decorators, architects and house builders, that we are again illustrating it this month.

We have several other faithful reproductions of old papers and would be glad to send samples and their histories to you upon application. In writing kindly describe rooms in which paper is to be used, giving size and the color scheme you wish to carry out.

The OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street, Baltimore, Maryland

For the Pride of the Collector

IN the years during which I was gathering my collection, I took increasing pride in its scope and quality. It was my ambition to possess nothing for which I need make the slightest apology as a collector. Oddly enough, when the ambition was satisfied I was obliged to disperse the careful accumulation of years.

All are now gone to readers of *ANTIQUES* except the few listed below. I should like to see these placed with others who, like me, take pride in their collection.

A seaweed marquetry high case clock with original spun glass in door. (circa 1700.)

Oak coffin stool. (circa 1700.)

Large mahogany wing bookcase, broken arch pediment. A very important piece which would make any room.

Adam wood mantel, finely carved.

Corner cupboard, finely carved.

Mahogany. Georgian.

Pair Lowestoft jars, 24 inches high, sepia medallions, brown and gold decorations.

A Sheraton dining table, mahogany.

A 3-tier dumb waiter, mahogany.

An unusual and perfect set of 5 Lowestoft garnitures. It is very difficult to find a set in such excellent condition.

A lacquer knife urn, exceptionally beautiful and graceful. Knife urns are almost extinct.

A mahogany mantel clock, unusually small, with chimes.

A pie crust table, tripod base, ball and claw feet nicely carved. Refinished.

A Chippendale bed with cornice. Finely carved posts, mahogany. An exceptionally fine, slender and graceful bed.

Tilt top table, tripod base with carved edge, ball and claw feet. This type of table is more highly prized in England than the pie crust. 30 inch top.

A Washington mirror, mahogany and gilt with carved phoenix between the scrolls.

Chippendale pole screen, tripod base, finely carved. Needlework panel.

A double chair back settee, ball and claw feet, early Chippendale, graceful and very rare.

All the above items are the result of 25 years of collecting. The opportunity to secure pieces of equal merit may not come again.

Concerning any of these write or telegraph me or make an appointment for inspection.

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Formerly at Georgetown, Established 1897

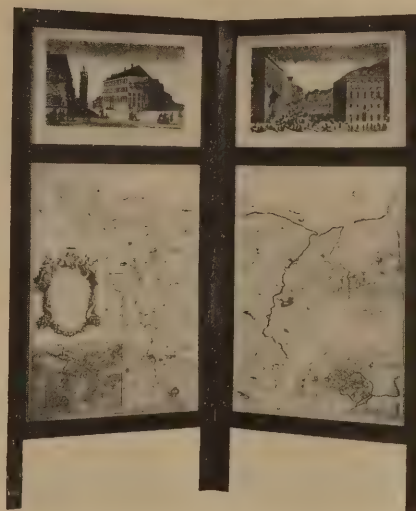


FOR March I have a large stock of Empire goods besides a few rare early pieces: mahogany pillar post and sleigh front bureau, \$25; cottage or spool beds in maple, all full size, two beds complete for \$25, can furnish them in exact pairs alike; three slat-back chairs with new rush seats, \$7.50 each, single or in sets, rockers the same; early pine bridal chests with the old wrought-iron link hinges, one, two and three drawers from \$15 to \$30; sea chests in early pine, \$10 to \$15; carved sofas in mahogany and walnut from \$25 to \$35; rockers and armchairs to match, \$15 to \$30; side chairs in mahogany, slip seats, \$10, a few sets of six of these; in walnut, \$7 each, a few sets of these also; some 200 odd Windsors, various types from \$6 to \$12: two to four of most of these are alike, practically no complete sets; several slat-back baby arm chairs with new rush seats at \$10, one exact pair \$25; Empire mirrors all sizes from \$4 to \$15, the latter measuring 24 by 36 inches; several sets of fiddle-back, cane-seat chairs with new cane seats at \$5 each in any quantity.

The pieces above I have in quantity besides my usual stock of small stuff such as lamps, lanterns, andirons, candlesticks, brass, glass and pewter (no American marked).

All goods in original condition as picked up, nothing finished. No charge for packing or crating. Photos sent on request. Send me a list of your wants and I will let you know at once if I have what you call for, and will forward photos of same.

For reference: Haverhill Chamber of Commerce
Haverhill, Mass.



Decorated Screens

MADE from old maps and prints with two, three and four panels. The screen illustrated is \$40,— others up to \$100. Special screens will be made to order.

In addition to our regular line of Godey Lamp Shades (see ad in February *ANTIQUES*), we are making an assortment from old maps ranging in size from 8 inches to 20 inches, and in price from \$8 to \$20.

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 Charles Street : : BOSTON, MASS.

\$7.50



Antique Flint Lock Carbine

As used by EUROPEAN CAVALRYMEN. In working order with flint. Price, \$7.50 each.

Large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. *New Catalogue, 1925, 60th Anniversary issue, 372 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War guns. Mailed, 50 cents.*

FRANCIS BANNERMAN SONS

501 BROADWAY Established 1865 NEW YORK CITY

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NANTUCKET BRANCH CLOSED FOR THIS SEASON

Special Notice

NEW YORK BRANCH OPENED SEPT. 10TH

Exhibition and Sale, about 100 pieces, Maple and Mahogany
Collected at Nantucket and New England Towns

229 East 37th Street, NEW YORK CITY

THE SHOP OF
TREASURES

AUTHENTIC
ANTIQUES

Fine old furniture of the
Chippendale, Hepplewhite and
Sheraton periods, always in
stock, and all genuine antiques.

W. W. TIEDEMAN

AMENIA, N. Y.

Early AMERICAN FURNITURE
in Pine, Maple, Cherry and Mahogany
EXPERT RESTORATION AND REFINISHING
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INTERIOR DECORATION

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Authentic Reproductions to Special Order

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Showrooms, 150 South Street, Morristown, New Jersey
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Two Shops Invite Your Visit

At the Ridgewood, N. Y. Shop:

A varied collection of early American Antiques impossible of enumeration—lamps of all kinds, china, lustre ware, samplers, dated coverlets, hooked rugs, pewter, furniture in maple, pine and mahogany, etc.

18 miles from New York City, 2 miles from Ridgewood
on the main Paramas Road, or Liberty Highway.

At the Ithaca, N. Y. Shop:

Crammed full of fine interesting old things from cellar to garret.
Dealers interested in furniture in the rough especially invited.

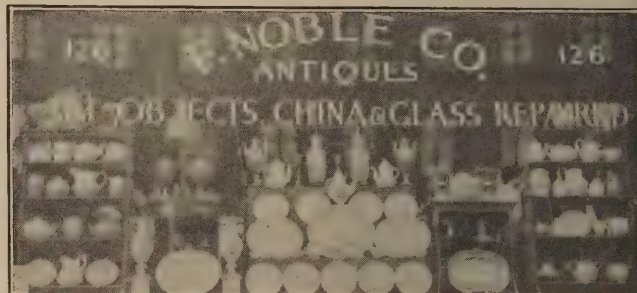
THE COLONIAL ANTIQUE SHOPS

WALTER FRANCIS LARKIN

308 Stewart Avenue (near Cornell University) ITHACA, N. Y.

We issue booklets as well as photographs.

Prices most reasonable.



Silver Lustre tea sets. Historical Blue, Pink Lustre tea sets, Copper Lustre, Lowestoft sets and vases, silver resist Dresden and Empire vases.

Sold at Reasonable Prices

126 LEXINGTON AVE. (near 28th St.) NEW YORK CITY

10 minutes from Liverpool
20 minutes from Chester.

J. CORKILL

Cables: Antiques Birkenhead
Telephone: Rock Ferry, 198

460, *New Chester Road*, Rock Ferry, Birkenhead, *England*

DEALERS AND COLLECTORS visiting England are cordially invited to call and inspect one of the most interesting stocks of antiques in the country, all of which are guaranteed genuine. I do not stock copies or fakes.

Among the collector's pieces are the **DESSERT SERVICE** illustrated, a wonderfully fine Sheraton period secretaire bookcase, with semi-circular ends, a Hepplewhite period bookcase, with a most magnificently carved frieze and fretted pediment, a Chippendale period, three-chair-back settee, and eight single chairs to match, and a small collection of beautiful old English silver.

A very interesting lot of old blue **STAFFORDSHIRE POTTERY**, with named English scenes, and a few pieces showing American Scenery.

Old **BRISTOL GLASS**.

Beautiful specimens of old **SHEFFIELD PLATE**.

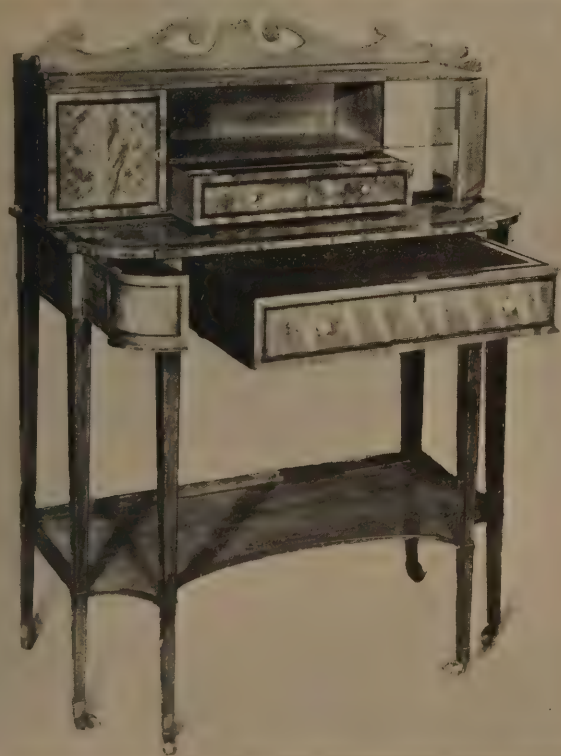
Two exceedingly fine **Man-of-War SHIP MODELS**, together with a few of the more ordinary type.



An extremely fine Crown Derby Dessert Service, of thirty-two pieces, each painted with a different scene from the English and Continental lakes.

Another Crown Derby Dessert Service in stock, with magnificently painted panels of birds. Thirty-nine pieces.

A country house can be fitted with quite inexpensive old English furniture, and dining rooms of city mansions can be furnished in the Chippendale and Hepplewhite periods.



SHERATON WRITING TABLE (c. 1790)

Satinwood, banded with rosewood inlay, edged with boxwood and ebony.

IN the scribbling of an occasional note, the signing of a check, or the jotting of a memorandum, no wide desk or towering secretary is required.

Such purposes are, indeed, best served by the dainty writing table, which thus becomes an indispensable adjunct of the guest room, the boudoir or the morning room.

Yet whether the need is for writing table, desk or secretary, the Rosenbach Galleries offer an extraordinary assortment for critical selection.

Furniture, decorative accessories and the like are exhibited only at the Philadelphia Galleries. But, on request, special items may be forwarded to New York for examination.

Ask for the new booklet about the Rosenbach Galleries.

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TAPESTRIES

RARE BOOKS
OBJECTS OF ART

The Rosenbach Company

273 *Madison Avenue*, NEW YORK
1320 *Walnut Street*, PHILADELPHIA



CURLY MAPLE SIDEBOARD

SIX-SLAT, Ladderback Chair; Hepplewhite Wing Chair; Pair of Blue Sandwich Glass Lamps, milk base; Pair of large Copper Lustre Jugs; Pewter, etc.

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The Blue Door

14 Prospect Street
East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

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Rare and Beautiful Early American and Colonial Antiques

An extraordinary gathering of early Samplers, Needlework and Prints



Lowestoft, Chelsea, and Staffordshire China, etc., etc.

It Pays to Visit Harry Mark!

Harry Mark

ANTIQUE FURNITURE EXCHANGE OF BROOKLYN

Early American Antiques

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Telephone, Sterling 3157

Fancher's Colonial Shop

In the historic old village of
GOSHEN, N. Y.

FIFTY-FOUR miles from New York City on the Trunk-line State Road to Buffalo, where you will find a large stock of everything antique. Possibly not more than elsewhere; but a fine, well-kept stock, well displayed with plenty of light, one price, everything marked in plain figures. We strive to get things from 1750 to 1825 and we get them.

Nothing sold by mail

*Everything guaranteed
genuinely old*

Telephone
55-R GOSHEN, N. Y.

Removal and Reduction

ON or about the first of March I shall move from my present location to 704 Chestnut Street. The reduction sale now going on will be continued through the month of March in order to introduce my collection to new customers and to welcome old customers to the new shop.

You will find my shop a place of great interest because every piece is carefully appraised by me and is backed by forty years of experience in the antique business.

PHILADELPHIA ANTIQUE COMPANY
704 Chestnut Street, PHILADELPHIA, PA.



AUCTION

At Sisson's Auction Mart, Poughkeepsie, N. Y.

THURSDAY, MAY 14, 1925

500 lots Early American Furniture,
Glass, etc.

J. B. SISSON'S SONS

Auctioneers and Managers of Sales of Antiques

372 MAIN STREET :: POUGHKEEPSIE, N. Y.



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Authentic reproductions of
Domestic and Imported
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Special Brasses Made to Order

A. L. FIRMIN

34-36 Portland Street, BOSTON, MASS.

THE PEWTER BOWL OR "BASON"

THESE SERVING DISHES, RANGING FROM SIX TO FOURTEEN INCHES IN DIAMETER, WERE VARIOUSLY USED IN MOST EARLY AMERICAN HOMES. ALL SPECIMENS MARKED BY AMERICAN MAKERS ARE SCARCE; AND SOME ARE OF THE FIRST ORDER OF RARITY.



AT PRESENT WE HAVE IN STOCK AT LEAST ONE EXAMPLE BY EACH OF THE FOLLOWING AMERICAN PEWTERERS:

Austin (Mass. Arms)
Nathaniel Austin
Richard Austin
Thomas Badger
B. Barns
Thos. D. Boardman
"T. D. & S. B."

Boardman & Co., N. Y.
D. Curtiss
Samuel Danforth
Thomas Danforth (2)
Thomas Danforth (3)
William Danforth
Samuel Hamlin
Samuel Kilbourn

Richard Lee
George Lightner
D. Melvil
Thomas Melvil
Samuel Pierce
Henry Will
William Will

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

J. B. KERFOOT

FREEHOLD, NEW JERSEY

WHEN ANTIQUES BURN HOW SHALL COMPENSATION BE MADE TO COVER VALUE?

FIRE is no respecter of antique furniture; neither is the average insurance adjuster.

To be adequately protected in case of the loss of valuable antiques by fire, theft, or other misfortune, an owner should have in his safe deposit box the sworn appraisal of a recognized expert.

¶ If heirlooms burn, or the choicer items of a cherished collection are destroyed, no insurance money will, of course, ever completely compensate for their loss. Yet at such a time there is some satisfaction in the knowledge that insurance coverage is adequate and beyond dispute.

¶ Aside from the knowledge of actual market values gained by twenty years of buying and selling antiques, my experience with official appraisals for customs, insurance and taxation purposes enables me to place exceptional facilities at the disposal of those who should have a certified valuation of their belongings.

I. SACK

85 *Charles Street*, BOSTON, MASS.

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. **ANTIQUES** cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested **ANTIQUES** will prepare copy: Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of **ANTIQUES**, 683 Atlantic Avenue, Boston, Mass.

WANTED

MUSEUM WANTS: historical flasks and platters, Indian stone relics, axes, pestles and ceremonials, also curios. Send list. **THE MUSEUM**, Springfield, Indiana.

CURRIER & IVES print of President Filmore, 13th President of the United States. **CHARLES F. HEARTMAN**, Metuchen, N. J.

COLORED PRINTS by N. Currier or Currier & Ives. State size, condition and price. **FRANCES EGGLESTON**, Oswego, N. Y.

LOWESTOFT, ship, New York State coat of arms and Masonic. Will pay highest price. **EDWARD CROWNINSHIELD**, 807 Fifth Ave., New York City.

AMERICAN MARKED PEWTER FLAGONS, tankards, porringers and deep bowls; also claw and ball foot shell carved lowboy with original brasses. Private collector, **C. KAUFMANN**, 244 Prospect Street, Nutley, N. J.

OLD COINS; large free catalogue of coins for sale. Catalogue, quoting prices paid, sent on receipt of 10 cents. **WILLIAM HESSELEIN**, 101 Tremont Street, Boston, Mass.

GLASS FLASKS; I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mould glass, not the late pressed three-mould. **GEORGE S. McKEARIN**, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE; pewter, glass, samplers, needlework, portraits, prints. Anything antique. **KATHERINE WILLIS**, 272 Hillside Avenue, Jamaica, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. **CHARLES F. HEARTMAN**, Metuchen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. Brown, Jr., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. **F. E. ATWOOD**, 683 Atlantic Avenue, Boston, Mass.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete, or individual specimens for cash. **EDGAR L. NOCK**, 32 Broadway, Providence, R. I.

GLASS REFLECTOR BOTTLES; unusual early lamps and sconces. Send description, photographs and price. No. 521.

EARLY AMERICAN MAHOGANY DINING-ROOM CHAIRS, ladder or slat back with rush seats. Send descriptions, drawings or photographs. **MRS. E. STANLEY HODGES**, 10 E. Elm Street, Chicago, Illinois.

WANTED TO BUY lower part of curly maple highboy; also fancy wrought-iron door latches. **MARTHA JANE REED**, Marcellus, N. Y.

PIECES of R. Hall's *Select Views* and Stubbs & Kent of Longport with fruit design. Write complete description and price. **MISS FRANCES KEYES**, Mouse Meadows Antique Shop, Concord, Mass.

ANYTHING by or about Lincoln, Roosevelt, Wilson. Documents, letters, scrapbooks, cartoons, pamphlets, etc., etc. also want prints of any kind; **L. E. DICKE**, 808 Washington St., Evanston, Illinois.

I WISH TO RENT old Colonial house on popular automobile tourist road. Must have electricity, running water and be in good repair. No. 543.

LARGE PLATTERS. All kinds, especially pink or rose color. Also want melodeons. Describe fully with prices. **W. P. McNARY**, Bannock, Ohio.

WILL BUY Lowestoft china; pink lustre; historical blue. State price, condition and send photographs. They must be perfect. **T. LYONS**, 1074 East 21st Street, Brooklyn, N. Y.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps, and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

COLLECTOR DESIRES TO PURCHASE early engraved powder horns, preferably dated and signed specimens. Kindly send detailed descriptions. **H. A. REDFIELD**, 1060 Prospect Avenue, Hartford, Conn.

FIGURED SLIDE FOR SHADE, rectangular translucent milk white glass, as used on imported glass lamp; size 6½ x 5½ inches. **BENJAMIN A. JACKSON**, 53 Wesleyan Avenue, Providence, R. I.

WANTED TO BUY Pennsylvania spatterware and slipware. No. 548.

A BATTERSEA ENAMEL PATCH BOX. No. 555.

HISTORICAL CUP-PLATES of the following, viz: grape eagle, concentric circle eagle, plain bordered eagle, Major Ringgold, log cabin with flag, no barrel, log cabin, cider barrel, etc., with liberty cap on top of flagpole, log cabin with a large chimney at end, beehive. State condition and price. No. 549.

HOOKED RUGS, horse design; old chintz with horses; iron horses suitable for making into andirons. Send prices and descriptions. No. 550.

FOR SALE

RARE ANTIQUES to settle estate. Carved four poster bed; two cherry grandfather clocks; Sheraton chest of drawers; dressing case and writing desk. Card tables; rockers; set of 7 fine chairs and wonderful crotch mahogany sideboard. Post Office Box 56, Toledo, Ohio.

ANTIQUES. Numbers one to twelve inclusive, unbound, good condition. Price \$25. **CHAUNCEY P. SMITH**, 489 Delaware Avenue, Buffalo, N. Y.

GREEN QUILTED 4-INCH GLASS PITCHER; Murdock and Cassell flask; historical and conventional cup-plates. Will also buy bottles and cup-plates, etc. **N. C. GEST**, Mechanicsburg, Ohio.

LOGAN ANTIQUE SHOP, Hurricane Hall, Dillsburg, York Co., Pa., announces the opening of a branch shop 253 East Market Street, York, Pennsylvania. Mail orders welcomed.

TRIPLE DECKER CLOCK, brass findings; Jenny Lind cherry poster bed; drop leaf tables; maple, mahogany chairs; cherry chests; early Sandwich glass; Wedgwood, gold and white china set; pewter; silver; Currier & Ives prints. **MRS. RALPH OVERSTREET**, 17 So. Main Street, Henderson, Ky.

CHIPPENDALE MAHOGANY CARD TABLE; inlaid mahogany half moon table; *Landing of Lafayette* snuff-box; puzzle pitcher; banjo clock; pair of mahogany sewing tables. **Edward Gage Brown**, Dorothy Louise Brown, **THE KETTLE AND CRANE**, Boscawen, N. H.

PINE CORNER CUPBOARD; butterfly leaves, \$35; mahogany secretary desk, \$150; blue and white spread, double, \$65. **SOPHRONIA GIFT STUDIO**, 207 State Street, Schenectady, N. Y.

COLONIAL HOUSE, nine rooms on State road, foot of Berkshires. Ideal for summer home or tea room. No. 560.

COLORED PRINTS by N. Currier and by Currier & Ives. Rare copies as well as those of less value. **FRANCES EGGLESTON**, Oswego, N. Y.

CONNECTICUT EARLY CANDLE STAND, round top, 15 inches across. Small five-inch drawer, brass knobs each end; pulls out either side. Shown by appointment, New York. No. 524.

FLASKS: violin, **R. Knowles & Co.**, Wheeling, South Virginia. Many others not listed; paperweights; Stiegel and three-section mould glass. **Jos. YAEGER**, 1264 East Third Street, Cincinnati, Ohio.

VERY RARE ANTIQUE PICTURE NAILS, white, blue, green and yellow, with crystal star centers. The kind grandfather used, \$3.00 per dozen while they last. **W. V. ABDILL**, Titusville, N. J.

GLASS CUP-PLATES, *Victoria and Albert*, *Ringgold*, *H. Clay* right, unlisted and colored historicals. Unusual floral and hearts. **Jos. YAEGER**, 1264 East Third Street, Cincinnati, Ohio.

GLASSES PAINTED FOR BANJO CLOCKS. *Mount Vernon*, *Constitution* and *Guerriere*, *Boston State House*, *Perry's Victory*, etc. Old glasses repaired. **B. TRUE**, 10 Charles Street, Lexington, Mass.

BONNET-TOP CHEST ON CHEST, ball and claw feet, original condition. Further information upon request. **A. L. CURTIS**, Harrington Park, New Jersey; on the main Teaneck Road, eight miles from Dyckman Ferry, two miles from Yonkers Ferry.

TORTOISE SHELL COMB. High, beautifully carved, the shell finely varied in color. Price \$50. **M. E. WHEELER**, 10 Chauncy Street, Cambridge, Mass.

CUMMENS HALL CLOCK; Chippendale chair, claw-ball feet, ribbon back, a museum piece; 6 leg dining table; mahogany sewing stand; bureau desk; Currier sporting prints; 4 Hitchcock chairs; 3 Windsors, fine turnings; pair overlay decanters; wing chair; 3-part mantel mirror; Sandwich glass; spreads; shawls; pink lustre. **CORNER CUPBOARD**, 767 Broad Street, Providence, R. I.

GENUINE OLD PIECRUST TABLE; tent bed; small Empire sideboard; console; harp-base card table; needlework. From private home. No. 564.

COMB-BACK WINDSOR ROCKER, nine spindles, one piece bow; 12-inch pewter basin, unmarked; 13-inch burl bowl; pair pewter candlesticks; full line. MINNIE M. WILLIAMS and WILLIAM DICK, JR., 64 Harrison Avenue, Springfield, Mass.

BELLOWS FALLS, VERMONT. Choicest general collection and rarities that we have had in some time; forty hooked rugs. MR. and MRS. GEORGE PARKER BOLLES, JR., antiquarians.

RARE PEWTER INKSTAND, round flare top, broad base and cover, \$85; exquisite Sandwich glass epergne, three tiers, on Sheffield stand, \$75; pair old Bristol glass boat shape salt stands, \$50; pair handsome large Tucker china pitchers, \$100; crown Derby tea set, \$50; transparency, *Flight into Egypt*, Jesus, Mary, Joseph, \$25; Betty lamp iron, \$20; Betty lamp tin, \$15; tin hanging candle box, punched tulip decoration, \$20; fine specimen half-gallon copper measure, \$18; early silver oblong snuff box, \$22.50; astral lamp, 26 inches high, \$55; Sheffield castor, six bottles, \$30; pair Sandwich glass whale oil lamps, two-wick burners with snuffers, \$50; silhouettes; vinaigrettes; ivory miniatures. Dealers Welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Pennsylvania.

WASHINGTON PAPERS. Two checks signed by George Washington, one endorsed to Lord Fairfax; two letters from Lund Washington to George Washington, dated Mt. Vernon, February 22, 1776. OLD VIRGINIA SHOP, 816 Connecticut Avenue, Washington, D. C.

LARGE SHEFFIELD TRAY on feet; pair ten-inch Sheffield candlesticks; fireside barrel chair; antique Bokhara rug, very fine; early American furniture; pink and copper lustre; *American Glassware* by Edwin A. Barber, \$5. LOUISE BARBER MATHIOT, West Chester, Pa. R. D. 2.

LARGE DINNER SET, old blue, Batalha, Portugal scene; San Domingo mahogany table, Phyfe period; large hand-woven coverlet, pine cone pattern; large old English glazed chintz comfortable; all exceptionally fine items. No dealers. No. 562.

COVERED DISH, *Yale College and State House, at New Haven*, (Jackson); dark blue plate, *New York Arms* (Mayer); other dark blues and collection of old pewter. KIRKLAND COLTMAN, 6359 Yale Avenue, Chicago, Illinois.

SHIP MODELS; Sheffield candlesticks; colored and white glass; Franklin stove; hooked rugs and early American furniture. NEW ENGLAND ANTIQUE SHOP, 24 State Street, Brewer, Maine.

CLOSING OUT SALE. Chest of drawers, refinished frame, \$20 up, nice beds; tables; chairs; numerous choice pieces at reasonable prices. Send for photographs and price list. JACK FISHER, 2029 Ashland Avenue, Toledo, Ohio.

FLASKS; copper lustre; cup-plates; early American glass compots; pitchers; rare old plates; lamps; figurines; fine old pottery; tables; beds; chests; chairs in all designs; wonderful frames in walnut; small melodeon in fine condition. Prices reasonable on application. MARTIN WEIMER, Cedarville, Ohio.

FOR SALE. A woven coverlet signed and dated, blue and white; another red and white. No. 547.

OLD PISTOLS; long rifles; powder horns; spinning wheels; old clocks. Write description of what you want. H. M. SHERWOOD, Waynesville, Ohio.

LONGFELLOW PORTRAIT and scenes from his poems. Original etching by Marshall; large beautiful plate published 1881, signed by Longfellow, rare, in fine frame. H. S. BROWNE, 653 Hill Road, Winnetka, Ill.

MAHOGANY HIGH POST BED, Chippendale, bought from England prior to 1780; four fluted posts with swag decorated bases, flame finials; claw and ball cabriole legs; carved head board; rare and highly authenticated piece. Price and photograph on application. MRS. WALLIS E. HOWE, 56 Keene Street, Providence, R. I., Telephone Angell 1585-R.

HISTORICAL BOTTLES; cup-plates; Sandwich salts; blue Stiegel sugar bowl and salts; flaps; old glass; Currier prints. RICHARD NORRIS, Queen Lane and Stokely Street, Falls Schuylkill, Philadelphia, Penn.

PEWTER made and marked by American pewterers. No. 551.

CURLY MAPLE LOWBOY, partly old; pewter desk set; pair pewter salts, mahogany kettle front-bureau; applewood bureau; pottery and Currier prints, sold privately by ESTHER WALKER, 1819 De Lancey Place, Philadelphia, Penn. Write or phone Spruce 2505 for appointment.

LARGE CHERRY DESK, veneered mahogany front, twisted pillars, \$95; cherry one drawer stand, carved legs, \$27; tiny melodeon case, double lyre ends, \$21; gold-band china soup tureen, 11 soup plates, \$16; old Wedgwood cups and saucers; pewter whale oil lamps. No. 556.

A CLEAR SANDWICH GLASS DISH, eleven inches in diameter, collector's piece at \$150. No. 552.

OLD ENGRAVED COPPER WARMING PAN, \$18; fine old painted bellows, \$15; iron grape pattern bench, one foot damaged, \$40; curly maple inlaid box, \$15; set 8 opalescent glass knobs, \$18; curly maple day bed, \$75; fragments of old printed linen framed, \$30 to \$60. MARTHA DE HAAS REEVES, 1026 Pine Street, Philadelphia, Penn.

COLLECTOR'S PIECES. Mahogany carved four post bed, tester, claw feet; hand carved rosewood centre table, unusual graceful lines. M. J. SUGDEN, 829 Park Avenue, Plainfield, N. J.

IVORY CHINESE JUNK, size about 9 inches by 6 inches, in good condition; price \$60; also 2 Chinese paintings, size 19 x 25, signed, \$50 each. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

TAM O' SHANTER RIDGWAY JUG, light blue, pewter cover, date 1835; Eli Terry clock; choice samplers and stitched pictures; six flip glass plates, harp center, stippled border. KATHERINE PURDY, Lenox, Mass.

OLD ENGLISH TAPESTRY BRUSSELS CARPET; large oval mirror, gilt hand-carved frame; heavy table silver. Unusual offers. No. 563.

CURRIER AND IVES. We do not issue lists but have a large stock which we sell at reasonable prices. If looking for a particular print, may we help you? PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

GRANDFATHER'S CLOCK, eight day, brass movement, solid mahogany case; writing desk; large size banjo clock. No. 561.

TABLE. Chippendale drop leaf, antique, ball and claw feet, solid black mahogany, recently restored, \$350. MRS. J. R. MARTIN, No. Tewksbury, Mass.

COLLECTORS, ATTENTION! I can supply original letters, documents or signatures of famous men of all nations of the past 400 years. These are not copies nor facsimiles but the originals as written by the men themselves. My selling lists are published monthly in *The Collector*, a journal for autograph collectors, now in its 37th year. Sample copy free. Autographs bought. WALTER R. BENJAMIN, 154 West 88th Street, New York City.

SOFAS. Three fine old mahogany sofas, one carved cornucopia, one heavily carved inverted cornucopia, very rare; also pair Italian sconces. No. 542.

TWENTY RESTORED HIGH-BOYS and low-boys, \$50 to \$150. We want old tops and bottoms to high-boys. OLD HIGHBOY RESTORING SHOP, 2nd floor, 14 Summer Street, Malden, Mass.

VERY UNUSUAL BOOK CASE known to be over 200 years old. Condition excellent, 46 x 76 inches, walnut inlaid in ash, figures of virgins, angels, etc., rich marquetry trim. A real work of art. Photograph if interested. \$500 crated F.O.B. DR. HUGH G. NICHOLSON, 309 Bank of Commerce, Charleston, West Virginia.

ORIGINAL ENGLISH SHERATON SIDEBOARD, price \$50; extremely rare. VICTOR STERN, 405 17th Street, Denver, Colorado.

GENUINE ANTIQUES REASONABLE. Six leg cherry table, drop leaves, \$35; chests of drawers in crotch mahogany, walnut, poplar, birdseye and curly maple, \$25 to \$50; one-drawer night stands, \$5 up; two-drawer cherry stand with crotch mahogany drawers, \$18; pair Windsor chairs, \$30; Windsor armchair, \$25; spool beds, \$15; card tables, \$25 to \$45; sets of six mahogany maple and walnut chairs, \$75; Goods crated free. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Penn.

DATED TYLER COVERLET; long list of Currier prints, *Seasons, Presidents, Frontier Life*, etc. New list of Sandwich glass. MRS. E. P. ELITHARP, 415 Sherman Street, Watertown, New York.

BARBER'S BOOK OF EARLY AMERICAN GLASS. A limited number of reprints at \$5.00. HARRY STONE, old and rare books, 137 Fourth Avenue, New York City.

TWO SPANISH FOOT HIGH BACK MAPLE CHAIRS, originally leather covered, heavy turned front stretcher; sufficiently alike to serve as pair; painted black; condition good; same as *Lockwood*, Fig. 481; pair \$225. Two part late Sheraton dining table, mahogany, ten legs; each part has one long drop leaf; seats twelve, \$250. Old pine china cupboard, glazed upper part, three small drawers; wood doors below; original brasses, \$200; English walnut kidney table, with candle pulls; fine piece requiring some repair; \$150. Pair old English cast iron andirons, brass knobs, \$50; high arrow back maple rocker, \$50; oak bottle box containing four Stiegel bottles, 2 plain bottles, etched wine glass, \$75; ash fiddle back arm chair, carved cresting, \$85. MRS. WALLIS E. HOWE, 56 Keene Street, Providence, R. I., Telephone Angell 1585-R.

SPERM OIL LAMPS; stretcher table; secretary; bureaus; chairs; glass; pictures; blanket chest; dressing table etc. Reasonable price will get them. MRS. SHARRON, 9 Quality Street, Adams, Mass.

LYON'S COLONIAL FURNITURE OF NEW ENGLAND, 1st edition, 1891. Somewhat worn, but complete, price \$40. E. H. BROOKS, 2317 Bellfield Avenue, Cleveland, Ohio.

TWELVE NAPOLEON PLATES FOR SALE. In perfect condition with the Sevres mark on the back of each plate. E. W. PENROSE, Carlisle, Penn.

ABOUT TWO HUNDRED COLORED PRINTS, mostly Currier & Ives and Curriers. Some very rare ones, all in fine condition with exception of about eight. Make an offer. No. 544.

CHIPPENDALE CHAIR, \$85; cherry 6 drawer chest, \$75; historical chintz handkerchief (*Gen. Wayne's Treaty with the Indians*) 22" x 25", \$75; print of clipper ship, *Great Republic*, \$20; *Lake George*, N. Y., \$15. TIMMINS ANTIQUE SHOP, Post office Building, Shrewsbury Center, Mass.

PENNSYLVANIA WINDSORS or Colonial wooden bottom chairs, odd, also sets, \$8; rockers, \$10; 6 leg cherry table, large, refinished, \$35; mahogany ogee mirrors. ROY VAIL, Warwick, New York.

BLACKSTONE ANTIQUE SHOP: Sheraton settee; mahogany secretary, small inside drawers; curly maple slope top desks; inlaid chest of drawers; drop leaf tables. H. L. WILKINS, Box 354, Blackstone, Virginia.

PRINTS: Four Le Blond, oval rural scenes, two very rare, original embossed mats, framed, \$45 set; colored lithograph, *The Horse Tamer or The Boy*, U. S. Grant teaching Dave to pace, signed, Wm. Dicks, London, unframed 16 x 24, \$6; large colored print, *Washington crossing Delaware*, published by McLaughlin Brothers, N. Y., \$6; full length engraving, *Washington*, from Stuart painting, engraved by Ormsby, N. Y. mat stained, carved walnut frame, \$12. CATHERINE CHASE, 1108 Dean St., Brooklyn, New York.

WOODEN INDIAN, 5 feet 6 inches tall, original paint, good condition. Make me an offer. E. V. DAMMS, Housatonic, Mass.

EARLY IRONWARE; fireplace tools; porringers; hardware; cooking utensils, No. 546.

A SET OF SIX perfectly matched South Jersey whiskey glasses, panelled sapphire blue, \$35. No. 553.

YOUR FAMILY CREST, the only antique of your forefathers obtainable painted for framing, \$5; family arms; book plates, etc. (No charge for searching.) RALPH MASON, General P. O. Box 231, Toronto, Ont.

FOR SALE. San Domingo crotch mahogany desk. Originally owned by Commodore Merchant, excellent repair, good hardware. Two hundred fifty dollars. MRS. ROBERTA NICHOLSON, R.F.D. 1, Charleston, W. Va.

MAHOGANY BUREAU DESK, perfect, \$125; cherry drop leaf table, \$35; thirty-six inch claw foot mahogany tilt top table, \$100; cherry chest, perfect, \$75; rosewood melodeon, fine, \$100; cherry book case and desk, \$50. MRS. NANNIE LEFTWICH, 309 Bank Commerce Bldg., Charleston, W. Va.

PAIR SMALL MAHOGANY FOOT-STOOLS, \$10; large square ottoman, \$25; Chippendale mirror, "x" molding and line of inlay, \$40; Currier & Ives prints, *Saratoga Springs*, \$7; *New England Home*, \$5; *California Scenery*, \$8; *Harper's Ferry* (large), \$15; N. Currier, *Death Major Ringgold*, \$9. MRS. MONROE OPPENHEIM, Fort Edward, N. Y.

NATHANIEL AUSTIN FOURTEEN INCH PEWTER PLATE. Excellent condition; clear touch and hall marks. Best offer. No. 557.

MAPLE SIDE CHAIRS; small fiddleback chairs and a few other antiques. Special price for all. Room 201, 75 Fulton Street, New York City.

SURPLUS BOTTLES CHEAP. Pikes Peak, Union, Cannon, Violin, \$3 each; various eagles, \$2 each; cornucopias and five gallon Portuguese wine bottles, \$5 each. Others. RODNEY GRAGG, Bainbridge, Ohio.

PEWTER PLATE by Townsend & Compton, diameter, 14 inches. Best offer. No. 558.

SIX MAPLE CHAIRS, cane seats; four old flasks, *Success to the Railroad, Lafayette, Union, Cornucopia of Flowers*; pickle jar. Mrs. WILLIAM F. CASE, Dartmouth, Mass.

ENTIRE CONTENTS of up-to-date Antique Shop in large western city. Sacrifice if taken all together. No. 559.

A PAIR OF SMALL CHIPPENDALE MIRRORS in original condition, \$35 pr. No. 554.

COLORS FASHION PRINTS: 23 volumes *Peterson's* 1861-1884, containing 276 colored prints, \$70; also *Godey's* of the 1850's, *Graham's*, English and French, singly or in lots. H. V. BUTTON, Waterford, N. Y.

OLD RED GLASS BUREAU SET; collection of bottles; etched toddy glass (Staffordshire, cobbler and his wife); blue teapot; mugs; Sandwich glass, etc. FAIR HAVEN ANTIQUE SHOP, 94 Middle Street, Fair Haven, Mass.

STAFFORDSHIRE BUST OF WASHINGTON; mahogany and curly maple butler's desk; Hep-plewhite serving table, inlaid, original brasses; N. Currier print, *Battle of New Orleans*. GABRIELLE DE BRUNSWICK, Woodmont, Conn.

PEWTER, 6 perfect eight-inch plates marked *London, 1748*, \$75; eagle stamped and other American teapots, \$15; brass and pewter candlesticks; mirrors; a few Currier prints, unframed. H. V. BUTTON, Waterford, N. Y.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CONNECTICUT

*CHESHIRE: HERBERT F. KNOWLES, Cheshire St.

*EAST HAVEN: S. WOLF, 230 Main Street.

HARTFORD:

THE OLD MARK TWAIN MANSION, 351 Farmington Avenue. General line.

*MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

STRATFORD:

*TREASURE HOUSE, 659 Ferry Boulevard.

WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

*ROCKLAND: COBB & DAVIS.

MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

BOSTON:

*CHARLES S. ANDREWS, 32 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.

*WM. B. MCCARTHY, 278B Tremont Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SEAVEY FARMHOUSE, Ward and Parker Streets.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*A. STOWELL & CO., 24 Winter Street. Jewelers and repairers of jewelry.

BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

ANDERSON & RUFLE, 30 Boylston Street. Repairers and general line.

*SHUTTLE-CRAFT CO., INC., 1416 Massachusetts Avenue.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DORCHESTER: H. & G. BERKS, 13½ Wollaston Terrace. Dial painting, etc.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street. General line.

*FRAMINGHAM: OLD AMERICA COMPANY. Books.

*HAVERHILL: W. B. SPAULDING, 17 Walnut St.

*HINGHAM: DANIEL F. MAGNER, Fountain Square.

LONGMEADOW:

*E. C. HALL, 145 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

*FLORA M. BOARDMAN, 107 Clark Road.

LOUISE R. READER, 417 Westford Street. General line.

LYNNFIELD: COLONIAL TEA ROOM.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38-44 Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

SALEM: THE WITCH HOUSE, Grace Atkinson General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

*SPRINGFIELD: EDGAR E. MEAD, 167 Hancock Street.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

NEW HAMPSHIRE

DOVER: E. ANTON, Opposite Depot, 3d Street. General line.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

LISBON: WHITE BIRCH ANTIQUE SHOP.

PORTSMOUTH:

J. L. COLEMAN, 217 Market Street. General line.

*E. A. WIGGIN, 350 State Street.

NEW JERSEY

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

*FREEHOLD: J. B. KERFOOT.

*HADDONFIELD: FRANCES WOLFE CAREY, 38 Haddon Ave.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL N. DeMOTT, Valley's End Farm. General line.

MONTCLAIR: F. S. CAPOZZI, 663 Bloomfield Avenue. General line.

*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street.

SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

*AMENIA: W. W. TIEDMAN.

*AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.

*AVON: J. PARKER MERVILLE.

*BROOKLYN: HARRY MARK, 749 Fulton Street.

BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line

DUNDEE:

*LOG CABIN ANTIQUES.

*JEMIMA WILKINSON ANTIQUE SHOP.

HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.

*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

*JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.

NEW ROCHELLE:

*DOROTHY O. SCHUBART, INC., 651 Main Street

NEW YORK CITY:

*THE AINSWORTH SHOPS, 13 East 8th Street.

*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

*THE COLONY SHOPS, 397 Madison Avenue.

HOME OF CHILDHOOD, 108 East 57th Street Children's antiques.

*JOHN GUIDOTTI & BRO., 413 W. 16th Street.

*HARE & COOLIDGE, 54 West 11th Street.

*RENWICK C. HURRY, 6 West 28th Street. Pictures and paintings.

*MARY LENT, 9 East Eighth Street.

*JANE WHITE LONSDALE, 114 E. 40th Street.

*H. A. & K. S. McKEARIN, 735 Madison Avenue.

*J. HATFIELD MORTON, 229 E. 37th Street.

*F. NOBLE & COMPANY, 126 Lexington Avenue.

*EDITH RAND, 161 West 72d Street.

*THE ROSENBAACH COMPANY, 273 Madison Ave.

*HENRY SYMONS & Co., Inc., 730 Fifth Avenue.

*THE 16 EAST 13TH STREET ANTIQUE SHOP.

*MAX WILLIAMS, 538 Madison Avenue. Prints and Ship Models.

*NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road.

*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

PAWLING: MARY H. DODGE, North Main Street. General line.

*PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.

*PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.

POUGHKEEPSIE:

WALTER & DRAPER, 103 Market Street. General line.

*J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.

NORTH CAROLINA

GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

OHIO

CLEVELAND:

HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line.

EAST CLEVELAND: IONE AVERY WHITE, 15401 Richmond Place. General line.

COLUMBUS: THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.

NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.

OREGON

PORTLAND:

MRS. WALTER H. RAYMOND, 705 Davis Street.

PENNSYLVANIA

ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.

BETHLEHEM:

A. H. RICE, 519 North New Street. General line.

SCHUM ANTIQUE SHOP, 451 Main Street. General line.

DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.

ERIE: RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.

MANHEIM: David B. MISSEMER. General line.

MARIETTA: MRS. E. L. CORNMANN, 276 West Market Street.

PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.

PHILADELPHIA:

JAMES CURRAN, 1625 Pine Street. General line.

POOR HOUSE LANE ANTIQUE SHOP, Emma I. Middleton, 114 W. Rittenhouse Street, Germantown.

*MARTHA DEHAAS REEVES, 1026 Pine Street.

*NATIONAL PATENT REED SALES Co., Drexel Building.

*PHILADELPHIA ANTIQUE COMPANY, 7th and Chestnut Streets.

*THE ROSENBAACH COMPANY, 1320 Walnut Street.

*ARTHUR J. SUSSELL, Spruce, cor. 18th Street.

*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.

*STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP.

WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.

YORK: BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line

RHODE ISLAND

*PAWTUCKET: G. R. S. KILLAM. Clock Parts.

VERMONT

*BELMONT: OLD CURIOSITY SHOP, E. E. White.

*WINDSOR: YE MIRROR INN.

VIRGINIA

*RICHMOND: J. K. BEARD.

WASHINGTON, D. C.

*MRS. CORDLEY: 812 17th Street, N. W.

*GEORGE W. REYNOLDS, 1742 M Street, N. W.

*THE OLD VIRGINIA SHOP, 816 Connecticut Avenue, N. W.

ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.

*LONDON: CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.

Quaint Waste Baskets

Decorated with OLD FASHION PLATES



Made in a variety of colors—
PINK, ORCHID, BLUE OR ORANGE
—edges bound with gold braid.

\$8.00 each

FURNITURE : PRINTS : GLASS

RUTH WEBB LEE

72 EAST AVENUE, PITTSFORD, N. Y. Near Rochester

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SUNRISE SHOP

will repay you



BESIDES this beautiful Duncan Phyfe sewing table we have maple for the dining room: chairs, table, sideboard—all original and in good condition; table and Windsor chairs for the breakfast room; Sandwich lamps in pairs; candlesticks with blown glass tops and pressed bottoms 10 inches high; copper lustre pitchers and mugs; also silver, copper, brass, etc.

THE SUNRISE SHOP

Ada Millard Robinson

148 YORK STREET

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NEW HAVEN, CONN.



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38 Haddon Avenue

HADDONFIELD, NEW JERSEY

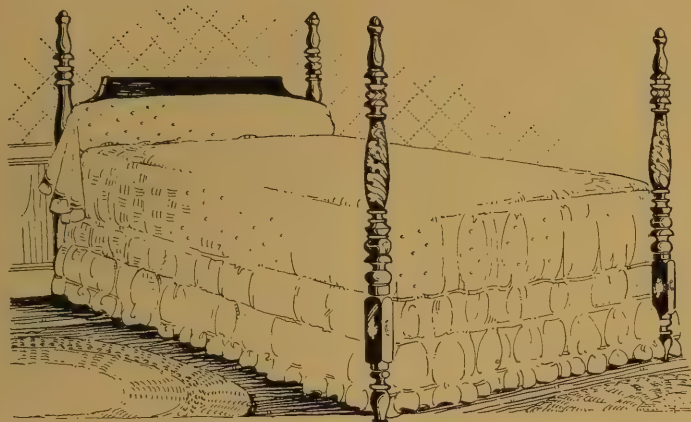
FROM the well-known collection of MRS. WILLIAM D. FRISHMUTH, of Philadelphia, we have acquired a choice group of old printed linens and chintzes, depicting outdoor sports and pastimes of the eighteenth century, of which the one in the accompanying cut is an example. We also offer books and prints relating to these subjects.

Frances Wolfe Carey
ANTIQUES

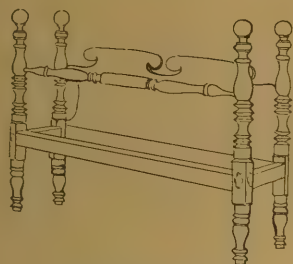
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Located on the Highroad to New Jersey's famous Coast Resorts and only Seven Miles from Philadelphia.

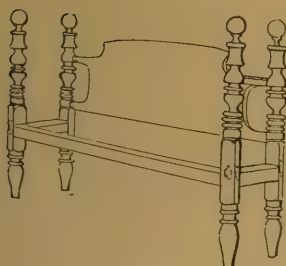
An Interesting Study of Old Turnings in Maple



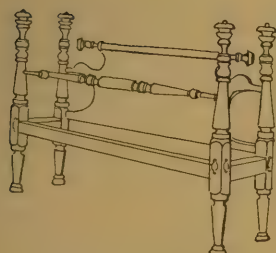
Acanthus Carved Posts



*Twin Top Bed
Urn Turnings*



Ball and Bell



Baluster Turnings

EARLY Colonial bedsteads offer a wide field for the discovery of infinite variety in turnings. While the wood they used was frequently the same — New England rock maple — the cabinetmakers of the old days seem to have taken pride in creating designs always different.

It is this individual pride of craftsmanship which accounts, in a measure at least, for the marked diversity of turnings not only in bedsteads, but in tables and chairs as well, and it is the style of the turnings, notwithstanding their diversity, which helps to determine the age of the piece in question.



Jordan Marsh Company
BOSTON



Queen Anne Cabinets

This pair of Queen Anne cabinets are in their original condition to the smallest detail. They have that rich, mellow color and patina to be found only in the finest Queen Anne walnut furniture. The arch tops and cabriole legs are extremely pretty.

These cabinets would be practical as well as beautiful additions to any Queen Anne room. They measure 18 inches wide, 13½ inches deep, and 51 inches high.

You will find that we have many other pieces of interest to the collector and the person who is filling his house with beautiful things, a piece at a time. All are antiques, authentic and in good condition. They will serve the practical purposes of every-day life, and at the same time add gracious beauty to any home.

You are cordially invited to visit our third floor whenever you will, just as you would another art gallery where the collections are changed from time to time.

Shreve, Crump and Low Company

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147 Tremont Street

Boston, Massachusetts

ANTIQUES

APRIL, 1925



"THE BEAUTY OF THE ATLANTIC" :: A
CURRIER & IVES PRINT OF THE EARLY 1870'S

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



A FEW EARLY ITEMS GROUPED FROM THE COLLECTIONS OF I. SACK

I. SACK
OLD NEW ENGLAND FURNITURE
85 Charles Street
B O S T O N

Catalogue, 1925

NEVER before has such a catalogue of antiques been compiled. It is made up of 64 pages, listing 1500 items of glass, furniture, rugs, pewter, etc., with beautiful illustrations and brief pointed descriptions. Every article is priced and each collection is prefaced with a short history, which includes information on how to distinguish the genuine from the counterfeit.

The protective and instructive value of the catalogue is beyond calculation. It serves at once as a guide to prices, classifications, and authenticity. Dealers and collectors who have seen it are unanimous in their praises. No lover of antiques can afford to be without one.

Price, \$1.00

Send for it to-day



Antiques by Mail

RELIABLE pieces from a reliable dealer. Old friends, old flowers, old furniture, always the same delight and charm.

We have selected things which are a pleasure to live with. They have been gathered with utmost discretion, which always keeps in mind the pieces that will lend charm and harmony to the home.

Our business since January 1st has been practically a mail order business. All orders were promptly shipped and satisfaction was very evident. We have a larger stock now than ever before and are looking forward to a record year.

Send for our new illustrated catalogue. We photograph everything requested, for our customers.

Prices include packing and crating. Shipments at buyer's risk and expense, by express. *Satisfaction guaranteed.*

Representatives

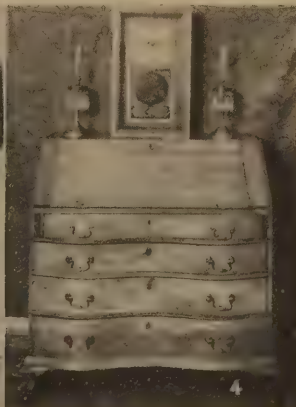
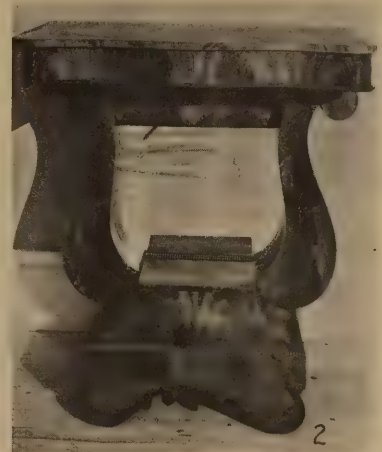
CLARKE ART GALLERIES

42-44 EAST 58TH STREET
NEW YORK CITY

Appraisals — Catalogues — Art Sales

Illustrated Offerings

1. Large double printed chintz shawl; brass kettle and Bible from the family of Sir Walter Scott; Sheraton curly maple armchair, rush seat; curly maple stand, wooden peg wedge pedestal.
2. Crotch mahogany veneer console table, very choice.
3. Sheraton inlaid table, oblong top with two drop leaves, two drawers inclosing compartments with lift lids mounted on outcurving supports above shelf stretcher; splayed legs with chased bronze mounts.
4. Convex serpentine maple desk, ball and claw bracket feet, original brasses. Fine old piece.
5. Empire sideboard, carved columns, claw feet, scroll back, panelled doors.



BUCKLEY OF BINGHAMTON 100 Sun Building
BINGHAMTON, N. Y.



WE ARE ADDRESSING, IN PARTICULAR, THOSE WHO REPLIED TO OUR ADVERTISEMENT IN THE DECEMBER NUMBER OF ANTIQUES.

That was a proposal to rent to the right person the old STONE HOUSE at LAKE SPOFFORD for use as TAVERN, TEA ROOM, ANTIQUE & GIFT SHOP.

To appreciate the full bearing of this proposal those interested should visit the property so that we may become acquainted with one another.

Now will those who believe themselves both capable and financially able to conduct this project visit Keene and drive with me to Lake Spofford (10 miles) to see the STONE HOUSE and its appointments? If so, they should write or telephone without delay.

Just one small fraction of our first advertisement is repeated in this one: "We believe the STONE HOUSE at Lake Spofford to be one of the best business opportunities of its type ever available in New England."

Correspondence concerning appointments for inspection and conference should be promptly undertaken so as to ensure enjoyment of the advantages accruing from a long season location.

GEORGE WARWICK, JR., *Keene, New Hampshire*

Telephone 666



Atavism

There can be no substitute for papers for the walls of homes.

Human instinct demands a suggestion, at least, of textile surface as a barrier against a cold world.

The nomad pitched his tent; the baron hung his tapestries; modern man warms chill plaster with patterned papers.

But because his need is universal, its fulfilment must be individual.

FEW SPORTS DESIGNS CAN COMPARE WITH THIS HUNTING FRIEZE AND THE HANGING WHICH IT MATCHES :: FOR HERE IS VIVIDNESS OF ACTION COUPLED WITH A RETICENCE OF TREATMENT WHICH MAINTAINS THE ESSENTIAL CHARACTER OF CORRECT WALL DECORATION*



HARRIET BRYANT

English, French and American Antiques

NEW MILFORD :: CONNECTICUT

On the State Road to Kent and the Berkshires

Propriety

To protect my clients in their search for the appropriate yet individual in decoration, I have produced and copyrighted my own wall papers, basing them upon the best of hitherto discovered old models.

These papers have variety of color, and their designs vary from faint drifts of dainty pattern on plain grounds to such brilliant things as the hunting group.



*See ANTIQUES for March, p. 145



THE lover of old furniture because it is interesting as well as old can hardly fail to become sufficiently an internationalist to increase his collection of things American with cousinly examples from England,—particularly when such additions are sure to impart to their surroundings a special quality of vitality, or charm, or elegance, as the occasion may demand.

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A probably unique example by Joseph Danforth
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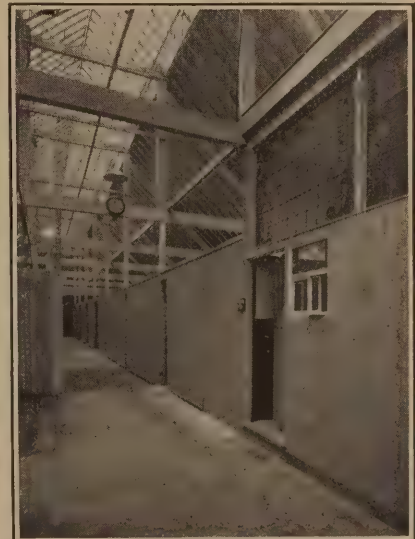
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ANTIQUES announces its first book,—a reprint, with revisions and additions of H. H. Cotterell's remarkable series of articles on *National Types of Old Pewter*.

ANTIQUES

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APRIL, 1925

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tion clearly imparted ANTIQUES proposes to make the test of everything which it will publish in book form.

ERRATUM

By an unfortunate typographical slip, the price of *National Types of Pewter*, the first book to be published by ANTIQUES, is advertised in this issue at two different prices. The correct quotation is *three dollars* (\$3.00). That represents an irreducible minimum, however, so that no discounts may be allowed to book dealers or to institutions.

ANTIQUES.

effect. Duplicate copies may not be sent to replace those undelivered through failure to send such advance notice.

Entered as second-class matter Dec. 6, 1921, at the post office at Boston, Mass., under the Act of March 3, 1879.

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EMBROIDERED PICTURE (1780-1790)

Illustrating an episode in Sterne's *Sentimental Journey*.
Wrought with silk on satin by Maria Jervis of Philadelphia.
The frame is contemporary.
Owned by Mrs. Charles Gilman.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN THINGS PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

APRIL, 1925

Number 4

The Editor's Attic

The Cover

IF there must be a girl on the cover of ANTIQUES, she may as well appear on the issue for the month of millinery, and thereafter be relegated to oblivion.

The damsel shown, with firmly planted headgear repressing the tossing billows of her coiffure, represents, as everyone will recognize, the Currier & Ives ideal of feminine pulchritude somewhere about the year 1873.

It may be assumed that the ideal was shared by the American public in general. It was the outcome of a curious combination of classic and romantic notions. The former called for a face of perfect oval form, the latter for large, gazelle-like eyes such as Byron led his readers to believe were the special attribute of oriental loveliness. This particular damsel was named by the publisher *The Beauty of the Atlantic*. It should be remarked, however, that similar compliment was extended to the sunkissed daughters of the western coast, as well as to the beauties of every other imaginable land and region.

As for the value of these portrayals, the Attic inclines to recommend acceptance of the general appraisal of Walter Pritchard Eaton.

The Frontispiece

THE closing years of the eighteenth century seem to give evidence of an accelerated tendency—fully manifest in the nineteenth century—to seek in the realm of handicrafts the attainment of maximum effects with a materially reduced expenditure of labor. Such a tendency may be traced to the operation of economic forces; yet, rather curiously, its expression is as characteristic of home handwork as of that produced under the prevailing industrial system.

Embroidery offers an apt illustration. It is—or was—essentially an occupation for employing the idle hours of gentlewomen. That being the case, there would seem no reason why insistence upon minute fineness and delicacy of stitch should ever have been relaxed. Yet any series of old-time samplers eloquently testifies to the fact of such relaxation.

Similar testimony is borne by the silk-embroidered pictures which intervened between the mid-eighteenth century petit point panels and the Berlin wool works of art which helped to signalize the virtuous era of Queen Victoria. On the whole, the silk pictures are more closely related to the Berlin work which succeeded them than to the needlepoint which went before; for they are, quite frankly, attempts to approximate full pictorial effects with an apparatus better adapted to purely decorative purposes.

Again, like the Berlin embroideries, these silk picture patterns are direct transcripts from popular illustrations of the day. But here resemblance ends. However artificial, however aesthetically illogical the silk pictures, they are yet possessed of a naive daintiness of design, an appealing frailty of tint and texture which disarms the critical faculty and triumphs over the affections in a manner quite impossible to their abounding and often stodgy woolen relatives from Berlin.

Silken Sentimentalism

A delightful specimen of the silk embroidered picture is that reproduced as this month's frontispiece. Entitled *Maria*, it represents a scene from Sterne's *Sentimental Journey*:

When we had got within half a mile of Moulins at a little opening in the road leading to a thicket, I discovered poor Maria sitting under a poplar. . . . A small brook ran at the foot of the tree.

I bid the postilion go on with the chaise to Moulins. . . .

Her goat had been as faithless as her lover, and she had got a little dog in lieu of him, which she kept tied by a string to her girdle.

This episode is faithfully depicted in long, vigorous stitches on a ground of white satin. Poor Maria looks quite the distressed maiden, and Laurence Sterne beside her seems a satisfyingly debonair comforter. His black garments contrast agreeably with the soft greens, blues and tans of the rest of the picture. The bit of open sky at the left is painted. Below the picture occurs the defining inscription *Maria*, together with the legend, *Maria Fecit: vide Sterne's Sentimental Journey*. The black and gilt frame which encloses the embroidery is as old as the work itself.



A HAT LABEL OF 1824
Representing the landing of Lafayette.

The Maria Jarvis who thus appropriately immortalized the sentimental encounter of her namesake was a Philadelphia girl, born in 1771, the daughter of Charles Jarvis, a Friend. In 1795 she married John Gardiner, Jr., a ship merchant. The embroidery was wrought before the latter date, probably as a school exercise. In time it passed to Maria Jarvis Gardiner's daughter, Elizabeth, who married Nathaniel Gilman, of Exeter, New Hampshire. To the grandchildren of this couple, the Gilman family of Brunswick, Maine, the panel now belongs.

The Battery in a Beaver

A century backward takes us to the time of bell-crowned, scroll-rimmed, light gray, fluffy beaver hats that were actually made from beaver fur. A beaver hat cost a huge sum and was an architectural creation demanding exacting workmanship. To give the product a final touch it was the mode of the makers to print on the silk lining within the crown some more or less elaborate design as an artistic trade-mark. The accompanying picture is from the hat label used by Joseph Juél, a Huguenot hat-maker located, in 1824, at 194 Broadway, New York. The picture is from the one original copperplate proof extant. It is based on the same drawing as that from which the transfer prints for the well-known Staffordshire china design, *The Landing of Lafayette at Castle Garden*, were taken. Yet this hat label is more nearly akin to the snuffboxes of the period than to the Staffordshire ware. Indeed, it seems at first glance identical with the Lafayette snuffbox illustrated in *ANTIQUES* for January, 1923*. Closer examination, however, reveals numerous differences, among the most notable of which is the inclusion, on the hat label, of two small convoy steamers instead of the one which occurs on the snuffbox lid,—and, likewise, it should

be observed, on the Staffordshire pieces. And equally worthy of note is the fact that, on the label, the three-masted ship at the left of the picture is represented *without* paddle boxes; whereas the corresponding vessel on snuffbox and china plate is depicted as a sidewheel steamer. This difference in detail is important, for it enables identification of the sailing ship on the label as the *Cadmus*, the vessel which, in 1824, brought Lafayette to this country. The fact would, furthermore, seem to argue a degree of care in the preparation of the label which was lacking in the designing of the transfer prints which are probably later in date than the label. They may even be borrowings from it.

Junk, Art or History?

In a cheery article entitled *Junk* in the *American Mercury*, Walter Pritchard Eaton pays compliment as follows to Currier & Ives prints:

The vast majority, crude in drawing, unspeakably gaudy and raw in color, often cased in ugly, flat mahogany frames . . . are not intrinsically worth carting home . . . When I mildly suggest that they are quite worthless as art and hopelessly ugly as decoration, and that the same amount of money would have bought three or four lovely colored woodcuts by Rudolph Ruzicka and Ernest Watson, or even an etching or two by Ernest Haskell, the new owners look at me with a pitying superiority as upon one who strangely and perversely cannot comprehend the beauty of antiquity.

Now, as everybody knows, Mr. Eaton is no Philistine in the kingdom of antiques. He is, in fact, one of the oldest and most respected inhabitants of the realm, and hence a confirmed collector, whose dragnet has, in times past, hauled in not a few specimens of Currier's best and worst—to be retained with toleration even if without affection. In what light, then, shall his sudden diatribe be viewed? Shall it be considered akin to the preachments against intemperance of a confirmed toper in his cups, or as more nearly akin to the solemn warnings of the repentant sinner breasting public confessional? Or is it, perhaps, to be recognized as nothing more serious than a passing spasm of irritability induced by the perusal of recent prices current?

What Is "Worth" Anyhow?

THE Attic fancies that this last surmise is the correct one. Currier prints—some of them—are today selling for many more dollars than they once commanded cents. Are they worth the money,—artistically or in any other way?

It is difficult to say, after all, wherein lies the intrinsic worth of an object of art. Is such worth dependent upon refinement and excellence of workmanship? If so, the most commonplace of classic Wedgwood re-strikes would out-sell the finest pots ever wrought by old Thomas Toft. Is it, then, an attribute of apparent loftiness of conception? If so, the Tussaud saints of Bouguereau would outrank the homely folk of Rembrandt and Winslow Homer. Is it discoverable in relative elaboration? If so, the era of Louis XV would mark the apogee of art.

It would seem, in short, that the harder we try to define the term "intrinsic worth" as applied to things artistic, the more surely are we headed for the ignominy of that last resort of critical vacuity—the appeal to beauty. And,

*Vol. III, p. 22.

f we frankly abandon attempts at definition, and admit that our conception of the term is primarily a matter of general feeling, we are hardly in better situation; for our feelings, in considerations aesthetic, quite as often find their source within ourselves as within the object of our contemplation.

In the instance which started this discussion, furthermore, not anything is to be gained by comparing Currier & Ives prints with the more profoundly visioned and skilfully executed works of present day artists. The Curriers boast one possession denied to modern works—*an aura*. In certain surroundings their decorative vibration is correct. That is a point in their favor. For some purposes, indeed, no other pictorial forms can quite fill the place of Curriers except primitive American paintings,—and these few persons are as yet sufficiently courageous to utilize, or are capable of selecting, even when their courage is inadequate.

Not So Bad as They Are Painted

EVEN technically speaking, there are many Currier prints which are far from despicable specimens of lithography. There is, for example, the dignified early portrait of Lafayette. Some of the presidential portraits are almost equally well done. A number of the sporting prints, too, will bear critical scrutiny.

But, unfortunately, good pictures and bad alike were printed on cheap and flimsy paper with no luxury of margins. When floating free they are liable to present a dog-eared and apologetic look. And heavy, old-style frames quite overpower them. But give a Currier print a tint-mat from two and one-half to three inches wide, neatly ruled and surrounded by a narrow frame of gold or black, and it at once begins to take on a fine air of breeding.

Little of the actual collecting of Curriers is either indiscreet or indiscriminate. A new urge in collecting, like a reform movement in politics, inevitably develops its unattractive fringe. But whatever consistent buying of Currier prints is observable seems to be well confined to items which illustrate phases of American life now very nearly extinct.

Mr. Eaton feels that "one generally suspects the accuracy of anything so crude." In this he is curiously in error. Granting their frequent crudeness, it is yet the very unimaginative and painstaking accuracy of these delineations of daily life which accounts for their erstwhile popularity with the multitude, and which, today, entitles them to high rank as historic human documents.

Whether or not the top prices being paid for Currier prints are just now out of line with the normal levels of the print market, nobody knows. Prices of prints or paintings seldom or never fully represent opinion as to the relative artistic excellence of the works themselves; they are simply a temporary gauge of desirability—an attribute determined by many subtle and sometimes fleeting influences. In the case of Currier prints, while these influences may, perhaps, be analyzed, they may not as yet be accurately appraised. Nevertheless it is probable that the verdict of coming years will remove from these humble yet revealing pictures the stigma of classification as junk.

A Chest on Chest

AN unusually interesting example of late eighteenth-century cabinet-making is the chest-on-chest pictured in this month's Attic. Tall chests of this kind were a favorite device of the Chippendale era, and Hepplewhite, as well, devoted his talents to their design. The popularity of the type waned, however, with the passing of the eighteenth century. Well before that time the upper case of drawers had begun to evolve as a cupboard with shelves. Then this cupboard descended to become a wardrobe, a lumbering yet unstable article of furniture, which happily passed with the advent of the built-in closet.

For varying reasons, the chest-on-chest never enjoyed as much popularity in America as in England. In this country, in fact, the type seems hardly to have survived the 1770's. The example illustrated is, as might therefore be expected, an importation from England—to be exact, from the Channel Islands, where, for more than a century, it stood in the same quaint brick home. It is now owned by Miss Mary A. Snow of Chicago.



CHEST ON CHEST (c. 1790)

An English example attributable to the Hepplewhite school.

The New Metropolitan Wing

THE recently opened New Wing of the Metropolitan Museum in New York is the most ambitious culture-historical exhibit thus far attempted by any American museum. It has, likewise, been extremely well press-agented. As the display, furthermore, is something without immediate precedent in those fields of art whose tillage is observed and reported by the newspapers, its brilliant opening caught most of the emissaries of the press somewhat at a disadvantage in the matter of equipment for comparison. The upshot has been much published blurb and little really discriminate consideration of the nature of the undertaking and the degree of success which has attended its progress.

Yet it is always easier to cavil at the critics than to do better than they. Admiration, too, for the broad imagination and the generous giving of Mr. and Mrs. DeForest, which made possible this highly significant museum project, is so great as to be almost too readily extended to halo the eventual result as well as the original intention. The visitor to the New Wing is conscious of a pressing will to admire, in spite even of his uncomfortable awareness that the thrill which signalized his embarkation upon the pilgrimage is relentlessly subsiding.

In the cold gray dawn of subsequent analysis he begins to realize the nature of his difficulty. He has approached the exhibits of the New Wing as one with keen appetite approaches an anticipated feast; he has retired from the encounter filled, yet with a disturbing sense of having received inadequate nourishment. And this phenomenon—to pursue the dietetic figure—he perceives is attributable to an insufficiency of mental and spiritual vitamins in the pabulum provided.

Briefly, in the New Wing the obvious elements of satisfaction all are present—in quality and quantity beyond serious question; but, as yet, the subtle something which should make them a part of life is lacking.

Now there is no gainsaying the difficulty of maintaining an aspect of comparative intimacy in rooms through which gaping thousands of the populace are daily allowed to pass. Even an actual habitation open to general inspection tends to assume an air of forlorn nullibicity, as those persons are aware who have soft-footed through the public chambers of European palaces, or have been privileged to contrast the Borgia apartments of the Vatican with the stanze of Raphael. Yet, be that as it may, if a museum hopes to enable the modern person not merely to *see*, but likewise to *feel* the character of the homes of his ancestors, it must discover some means of achieving the semblance of privacy amidst the facts of pitiless exposure.

But in the New Wing the deficiency suggested is not attributable exclusively to the absence of such lesser household equipment as coverings on the floors, books on the tables, garments hung against the walls or cast across chairbacks, and those innumerable half useful, half decorative accumulations which constitute the spoor of family

existence; it is in part due to the failure of the items used to constitute at all times a true ensemble. While there is, in each composition, invariably a relative correctness of period, there is not always a relative correctness of proportion. The pieces displayed in each room are not inevitably of their surroundings, particularly in those instances where too many examples of one type are used to compensate for insufficiency of others.

It would, of course, be absurd for the Museum to restrict the showing of its fine examples of furniture to those pieces for which there is logical place in the rooms proper. But the alternatives of imposing such restriction on the one hand, or of overfurnishing on the other might have been avoided by supplying on each floor a central hall for the comparative exhibit of specimens, with the adjoining rooms equipped to illustrate environment and utilization—a device, by the way, which makes the floor devoted to the Pilgrim century, on the whole, the most satisfying of the three.

As for Reproductions

OPINIONS will differ as to whether the Museum authorities were justified in mingling complete and partial reproductions of early American rooms with those whose structural materials are actually old. In framing their plans at the outset, quite obviously they had before them the choice of adopting either of two policies. The first policy would have required the limiting of the display to those examples of the early home-builder's art which chance circumstance had preserved intact to the present day. The second would have aimed at the completest possible recreation of typical rooms from each of the three centuries of American life. Such a policy would not concern itself too meticulously with the actual age of the backgrounds used, so long as these latter were correct in material and design and convincing in atmosphere.

The authorities adopted the second policy. From the standpoint of educational effectiveness the Attic believes that they were very wise. While their procedure inevitably robs the New Wing of some sacred character as a reliquary unprofaned, it offers the compensating attributes of historical consistency and fundamental completeness.

At the same time, all this care concerning backgrounds carries with it important responsibilities for finishing each picture with full regard for the value of even the minutest details. That is an accomplishment not immediately to be wrought. Such pictures, like all thoughtful works of art, grow slowly. In the end they frequently owe less to initial inspiration than to an infinitude of patient correction. The adequate finishing of the entire panorama embodied in the New Wing of the Metropolitan may well call for steady effort maintained through many years to come. To view the enterprise, therefore, today, as a complete and perfected work, and from that standpoint to accord it either hasty criticism or extravagant praise, is to be guilty of serious misjudgment.



Fig. 1 — "VIEW OF SANDWICH GLASS WORKS" (from a wood cut)

The above entitlement appears on a wood cut owned by Mrs. P. W. Whittemore. It bears the further entitlement *Glass Manufacture in the United States*. The source of this work of art is, however, not divulged.

The Boston and Sandwich Glass Company

By PRISCILLA C. CRANE

NOTE — The following article is based on information gleaned, for the most part, on a trip to Sandwich in May, 1924. In spite of diligent search, I have been unable to locate any manuscript records concerning the Company beyond the old account book now for the first time discussed. The material here compiled is derived chiefly from personal interviews. A list of the persons seen, together with a bibliography, is appended—P. C. C.

Beginnings

IN 1825 Deming Jarves, born 1791,* a resident of Boston, living near the corner of Boylston and Tremont Streets† and interested in the New England Glass Company at Cambridge, Massachusetts, started a glass factory at Sandwich, Massachusetts, called The Sandwich Manufacturing Company.

Ground was broken in April, dwellings for the workmen built, and manufactory completed, and on the 4th day of July, 1825, they

*Deming Jarves is said to have been born in Boston, but he is not listed on the city records.

†Charles F. Dalton, old glassworker, born 1845.

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commenced blowing glass, three months from first breaking ground. In the following year it was purchased of the proprietor, a company formed, and incorporated under the title of the Boston and Sandwich Glass Company.*



Fig. 2 — THE GLORY THAT WAS GLASS

Ruins of the Cape Cod Glass Factory, from the north. The Cape Cod Glass Company was founded in 1858 by Jarves after his withdrawal from the Boston and Sandwich concern.

The Act of Incorporation may be found in Chapter 99, Acts of 1825, *Private and Special Statutes of the Commonwealth of Massachusetts*, and reads as follows:—

Sect. 1

Be it enacted, etc. That Deming Jarves, Henry Rice, Andrew T. Hall, and Edmund Monroe and such persons as may become associated with them and their successors and assigns be and hereby are made a corporation by the name of the Boston and Sandwich Glass Company for the purpose of manu-

**Reminiscences of Glass Making*, Deming Jarves, Boston, 1865.



Fig. 3 — SANDWICH GLASS

Three characteristic examples of glass are shown on this page. It would probably be impossible to fix accurate dates for these pieces. Owned by Mrs. P. W. Whittemore.

facturing glass in the city of Boston and town of Sandwich in the county of Barnstable and for that purpose shall have all the powers and privileges and shall be subject to all the duties, requirements and disabilities prescribed and contained in an act defining the general powers and duties of manufacturing corporations and the several acts in addition thereto.

Sect. 2

Be it further enacted that the said corporation in their corporate capacity shall and may lawfully hold and possess such real estate not exceeding \$100,000 and personal estate not exceeding \$200,000, as may be necessary and convenient for carrying on the manufacture of glass in the places aforesaid. As of February 22, 1826.

In so far as I can learn, most of the invested capital came from Boston and not from Sandwich.* The factory was located in Sandwich for two reasons: *first*, the abundance of local fuel; and *second*, easy transportation. At this time the New England glass factories burned wood, and easy access to timber was a chief reason for settling on Cape Cod. At Sandwich, too, there is a tidal creek which reaches back from the ocean for about a mile, and which is navigable for small boats. From Sandwich to Boston by water is approximately fifty miles:—easy transportation was thus assured. The factory was built on the edge of the creek, which was later widened to permit boats to come directly to the plant.†

There is no foundation for the statement that Jarves picked his site at Sandwich on account of the sand to be found in that neighborhood. In fact, the sand at Sandwich contains too much iron, and is too coarse for making fine glass. All of this product used at the factory was imported from Morris River, New Jersey, and from the Berkshires

*William E. Kern, old glassworker, born 1830, started to work in factory as boy of thirteen. See contrary statement by Walter A. Dyer in *ANTIQUES* for February, 1922 (Vol. 1, p. 58).

†John Jones, old glassworker, born 1850.

in western Massachusetts. It came at first by boat, and later by train.

Fact and Tradition

It has been said that, from 1825 to 1858, the factory output was "transported by boat to Boston in the sloop *Polly*, which was able at high tide to come up the creek almost to the doors of the factory."* There seems to be no local record of this boat, and the evidence concerning the creek and the transportation of the glass is quite varied. I was told by one man† that the creek was dredged and water gates were built, and that, when the boat had been loaded, these gates were opened so that the force of the water rushing out carried the boat through the creek. Entrance was only possible at high tide.

Still another man‡ told me that all the glass was loaded on flat-bottomed scows, and poled down the creek on high tide to the boats waiting outside. Supplies of coal, sand, etc., were brought up in the same way. He also said that

there was a small railroad, or "bogey," built about 1827,§ to carry the glass across the marsh—approximately a mile—to the shore. This is said to have been one of the earliest railroads of its kind in America.

The merchants of the town had a sloop, the *Osceola*, which was used to carry freight and passengers to and from Boston, and no doubt it carried glass also. The creek now shows no signs of having once been dredged; at low tide it is merely a mud flat.

Early Organization

The Boston and Sandwich Glass Company owned over 20,000 acres of forest land, from which the wood for firing the furnaces was procured. This fuel was cut chiefly by farmers living in the hills back of Sandwich, and was brought by ox team down into the village,—a matter of six

*Walter A. Dyer in *ANTIQUES* as before.

†Thomas Montagu, old glassworker, born 1848.

‡William E. Kern.

§See contrary statement by Dyer as before.



Fig. 4 — SANDWICH GLASS



Fig. 5 — SANDWICH GLASS

or seven miles. Fifty cents a cord was the pay for cutting and hauling the wood. It is said that most of the town taxes of these early farmers were paid with the money thus received. The old roads through the woods near Forestdale (part of Sandwich township) are still deeply rutted, and show signs of the wear and tear of the heavy hauls which formerly passed over them.*

The men who tended the furnaces were called "shearers"; and the operation was known as "shearing the furnace." In the old account, or sloar†, book of the factory‡ there are listed, "2 shearers \$12"; but no information occurs as to whether this is a weekly or a fortnightly rate. I am inclined to believe it to be the former, as the wages in all glass factories were remarkably high for the period.

In this same account book, the first date on which is July 9, 1825, the following glass-workers and their wages are listed:

| | |
|------------------------|----|
| John Snowdon | 17 |
| Jos. Crosby | 14 |
| Samuel Kern | 8 |
| 2 boys | 6 |
| | 45 |
| Benj. Haynes | 17 |
| Benj. Tewkes | 14 |
| Alford Green | 6 |
| 2 boys | 6 |
| | 43 |

*John Jones and others.
†Sloar is a familiar word in glass phraseology. May it not be a corruption of *sloer*: to grasp?
‡Now in the possession of William E. Kern and very kindly loaned to me for reference purposes.



Fig. 6—SANDWICH CANDLESTICK
A piece whose massive outline and heavy base seems to suggest a fairly early date in Sandwich history. Unusually handsome for its type. Owned by Mrs. P. W. Whittemore.

| | |
|---|--------|
| John Doyle | 16 |
| John Scott | 14 |
| Isaac Fesenden | 7 |
| 2 boys | 6 |
| | 43 |
| M. Doyle (Michael) | 16 |
| Arratt | 10 |
| Wm. Lapham | 5 |
| 2 boys | 6 |
| | 37 |
| Thomas Lloyd | 16 |
| Samuel do | 14 |
| C. Lapham | 5 |
| 2 boys | 6 |
| | 41 |
| 2 shearers \$12, 2 shear men \$12, 2 W. | |
| Dryers 12 | 36 |
| 1 pot-maker 9, 2 assistants 6-12 . . . | 21 |
| 2 packers 12, 2 stoppers 12, 1 boy 2 | 26 |
| Doudy (?) Drake 0.50, 2 laborers 12 | 24 50 |
| Blacksmith | 8 |
| | 324.50 |

Deming Jarves was manager of the factory until 1858. Captain William Stetson was his assistant until 1830, when he was succeeded by Theodore Kern, who subsequently served as superintendent for some thirty-six years. George Lafayette Fessenden, or "Lafe" as he was almost universally called, became manager on Jarves' retirement (1858). The former's brother, Sewall H. Fessenden, was agent in Boston for many years. George Lafayette Fessenden was succeeded by Henry V. Spurr in 1882.

First Products

The factory, in 1825, consisted of an eight-pot furnace, each pot holding eight



Fig. 7—SANDWICH PLATES
The peacock feather and the bull's scroll of the second example suggest certain French glass patterns of the 1830's. It is worth noting, further, that this same design occurs in the Pittsburgh eagle cup-plates attributed to the decade of the '30's. Compare Figures 3 and 5. The first example appears to be considerably later in date. Owned by Mrs. P. W. Whittemore.



Fig. 8—SANDWICH GLASS IN MINIATURE

Sparkling to the eye and imparting a pleasant sound when struck, such specimens of children's glass possess certain cheerful qualities which, though hardly appealing to the higher aesthetic sensibilities, are admittedly attractive. Owned by Mrs. P. W. Whittemore.

hundred pounds. The weekly melts did not exceed seven thousand pounds. The yearly product was valued at \$75,000. From sixty to seventy hands were employed.*

The pots in which the glass was annealed were all made directly on the grounds in a special building. In order that the clay of which they were made should be very fine, it was trodden by a man and a boy. As one old worker† said, "I got in a trough and danced all day."

There was one glass house at first with five "shops," as the individual crews were called. In 1849 a second house was built, the two being known as the *upper* and the *lower* house. Each had a ten pot furnace.‡

First Products

The first products of the factory were tumblers, cruet stoppers, moulded hats, toy decanters, twisted cruets, common salts, pint pocket bottles, ½-pint mold jugs, 5-inch mould patty pans, star and ball stoppers.§

The first piece produced at the factory was blown July 4, 1825, by Charles W. Lapham.¶ Chamber and "high blown stem lamps," "lamps on foot," and "peg lamps" were first made on July 30, 1825. "Six-inch round dishes, heavy plain ink, 5-inch molded patty pans, button stem short lamps, common pungeons,|| flint champaigns, molded salts for cutting, molded mustards, Liverpool lamp glasses, small and large rose foot lamps, oval moulded, 9-inch dishes, fount inks, tulip lamp glasses, cylinder lamp glasses, flint

liqueurs, cologne bottles, centers dishes, 38-pound bowls, 21½-pound bowls and bird boxes" are among the entries of the first three months in the account book.

Invention of Pressed Glass

It has been said that the modern method of pressing glass was invented at the Sandwich works. Joseph D. Weeks, writing in 1880* says:

The invention of the American press (for glass) is ascribed to a Massachusetts carpenter in the town of Sandwich about 1827 who, wanting an article of glassware made for some purpose, went to Mr. Deming Jarves and asked him if he could make the article desired. Mr. Jarves told him it would be impossible to make such an article. The carpenter asked if a machine could not be made to press glass into any shape. The idea was scouted at first, but, on second thought, Mr. Jarves and the carpenter fashioned a rude press and made the experiment. This machine was intended to make tumblers, and when the hot molten glass was poured into the mold which was to determine whether glass could be pressed, the experiment was witnessed by many glassmakers of that time. They were nearly all of the opinion that the experiment would come to naught and were greatly amazed when the result demonstrated that it was possible to press glass. The first tumbler that was manufactured in the rough, improvised press remained in Mr. Jarves' possession for many years and then passed into the hands of John A. Dobson, a well-known glass dealer of Baltimore and was exhibited at the Centennial Exhibition by Hobbs, Brockumier & Co., where it was accidentally broken by Mr. John H. Hobbs.†

Mrs. Williams, in *Sandwich Glass*‡ states that the pressing mould for glass was invented in 1827 at the New England Glass Company. In all of this the evidence is purely of the hearsay variety. But the oldest surviving worker§

**Reminiscences of Glass Making*, as before.

†Hugh Brady, born 1830.

‡William E. Kern.

§Account book.

¶William E. Kern.

||This word is found spelt in many different ways: pungeons, pungeens, pungrants, etc. May it not be a corruption of the word *puncheon*—slang for a bowl? Bowls would undoubtedly have been among the first products of the factory, but there are few entries of them, while *pungeons* are numerous.

**Report on the Manufacture of Glass*, by Joseph D. Weeks, in Department of Interior, *Report on Manufactures in United States in tenth census*.

†In the Philadelphia U. S. International Exhibition, 1876, *Official Catalogue* J. H. Hobbs, Brockumier & Co. are listed from Wheeling, West Virginia, as exhibiting "soda lime glassware."

‡*Sandwich Glass*, by Leonore Wheeler Williams, N. Y., 1922.

§William E. Kern.

CATALOGUE OF PETROLEUM OR KEROSENE OIL LAMPS & CHANDELIERS.



Fig. 9—SANDWICH LAMPS (late period)

The extensive use of petroleum for illuminating purposes is a phenomenon of the last quarter of the nineteenth century. The illustrations here are from the leaf advertisements issued by the Boston and Sandwich Glass Company. They probably belong to the decade 1875-1885. Reproduced from sheets owned by H. S. Dowden.

of the Sandwich plant gives credit for the pressing mould to the New England Glass Company. The date appears to have been earlier than 1827, however, since the process seems to have been known to Jarves previous to his establishing of the Sandwich factory.

Hiram Dillaway, an Englishman, was long the head mould maker at the Sandwich factory, and designed most of its patterns.* Without doubt, he and Jarves improved the process of pressing glass, which Jarves had perhaps known at the New England Glass Company.† If such is the case, the story told by Weeks may be the correct one, with merely the change of location to Cambridge, and the date to before 1825. That Jarves was constantly interested in improving the process of pressing glass is without question. On May 28, 1830, for example, he took out a patent for an improvement in glassmakers moulds:‡—

The improvement claimed is the forming of a handle or handles or other similar projections on glass cups, by pressure at one operation, instead of attaching them to the cup after it has been blown, in the way heretofore practised.

The mould is to be made in the unusual manner of brass or other suitable metal, excavations being provided for the formation of the handles. The plug or piston which is to form the inside of the cup is made to fit exactly into a rim which forms the top of the mould, so that when it is pressed down none of the fluid glass which has been put into the mould can escape at top, but will by the pressure be forced into the cavities described. The claim is to the forming of the mould in the manner above indicated.§

*Frank Ellis.

†On December 1, 1828, from Boston, Jarves obtained a patent for a method of "pressing melted glass into moulds." Moore, *Old Glass, European and American*, New York, 1924, p. 339.

‡*Repertory of Patent Inventories*, London, 1831, Vol. XI, p. 239, American Patents.

§Deming Jarves had taken out patents for a machine for opening glass blowers' moulds, February, 1821. In June, 1829, and October, 1830, he took out patents for "glass knobs." Moore, *Old Glass European and American*, p. 339.

The moulds employed for pressing glass were for the most part made of brass. For large articles the presses worked with a screw instead of a lever. The designs were cut on the plunger and pressed upside down and the article, while very hot, turned into a receiver of the same shape as the mould.*

Early Cut Glass

That glass was made for cutting in 1825 is indicated by several entries in the account book, but no statement occurs as to whether the cutting was done at Sandwich or elsewhere.

Octagon dishes, sugar bowls, decanters, cruets, 10-inch oval dishes, 7, 8 and 9-inch octagon dishes, ship tumblers, etc., were common articles of manufacture, besides the ones already mentioned. Some of these were doubtless cut.

First Record of Familiar Items

On September 23, 1826, occurs the record† of "310 Dolphin tall pungeants \$18.10." On November 4, 1826, are first listed "34 Lafayette Chamber Cylinder Lamps \$5.66" and "56 Lafayette lamps \$14." Petticoat lamps are noted as first having been made on December 23, 1826: "211 petticoat lamps \$25.22." The first entry of cup-plates is on April 20, 1827, and is as follows:

| | |
|--------------------------------|--------|
| 132 No. 1 cup plates | \$7.92 |
| 305 No. 2 cup plates | 15.25 |
| 77 No. 3 cup plates | 2.98 |

There is no explanation as to what the difference in the numbering of the cup-plates means. It will be observed that they are listed at six, five and four cents each, but whether these figures represent cost of manufacture or

*William E. Kern.

†Account Book.

selling price is not clear. It would seem to be the selling price.

On March 9, 1827, are listed "7 Lafayette Salts \$1.16", I should imagine that these are the same as the salt reproduced some time since in *ANTIQUES*.^{*} It is interesting to note that one salt was worth 16½ cents.

Various Forms and Colors

What is known as *lace* glass must have been turned out quite early in the history of the factory, for it was presumably not made after 1840.† *Colored* glass was first made in the thirties, but its great improvement and extension of manufacture did not occur until after the Civil War.‡ *Snakeskin* glass is supposed to have been made about 1860;§ *hobnail* somewhere in the ten years following the Civil War; *cable* glass at the time of laying the French cable (1867); *opaque* after the Civil War.

^{*}*ANTIQUES* for April, 1922 (Vol. 1, p. 152).

†John Chipman, who was told by an old glassworker, now dead. Rather long-range evidence, to be sure.

‡John Jones, and receipt book, dated 1868, in possession of Frank Lloyd.

§This and the other dates were given to Mr. Chipman by the old glassworker, who identified the pieces for him.



Fig. 10 — WOOD PATTERNS FROM SANDWICH
Metal moulds used for glass pressing were cast from wooden patterns. The pattern at the left is evidently that of a lamp base. The one at the right is unidentified. Owned by Frank Lloyd.

The *diamond* pattern was first cut by "Gaffer"* Cook, who is said to have designed the pattern.† What is known as the *Grant* pattern, i.e., a pattern in which the diamonds are quite fine, was made at the time of Grant's candidacy for president (1868). *Alabaster* glass is the bluish white glass, similar in aspect to china ware, which is so often found used in lamp bases.‡

Opal glass, it is said, was first introduced in America by the Boston and

Sandwich Glass Company, which sent to England for a man, Rice Harris, who came to this country for six months and taught the process of making it. He received for his services \$5000 and expenses.§

Factory Methods

Beginning in 1843 and continuing until 1867, the workmen in the factory were divided into four shifts, or "turns." The first turn was from one A. M. until six. The second turn was from seven until noon; the third from noon until

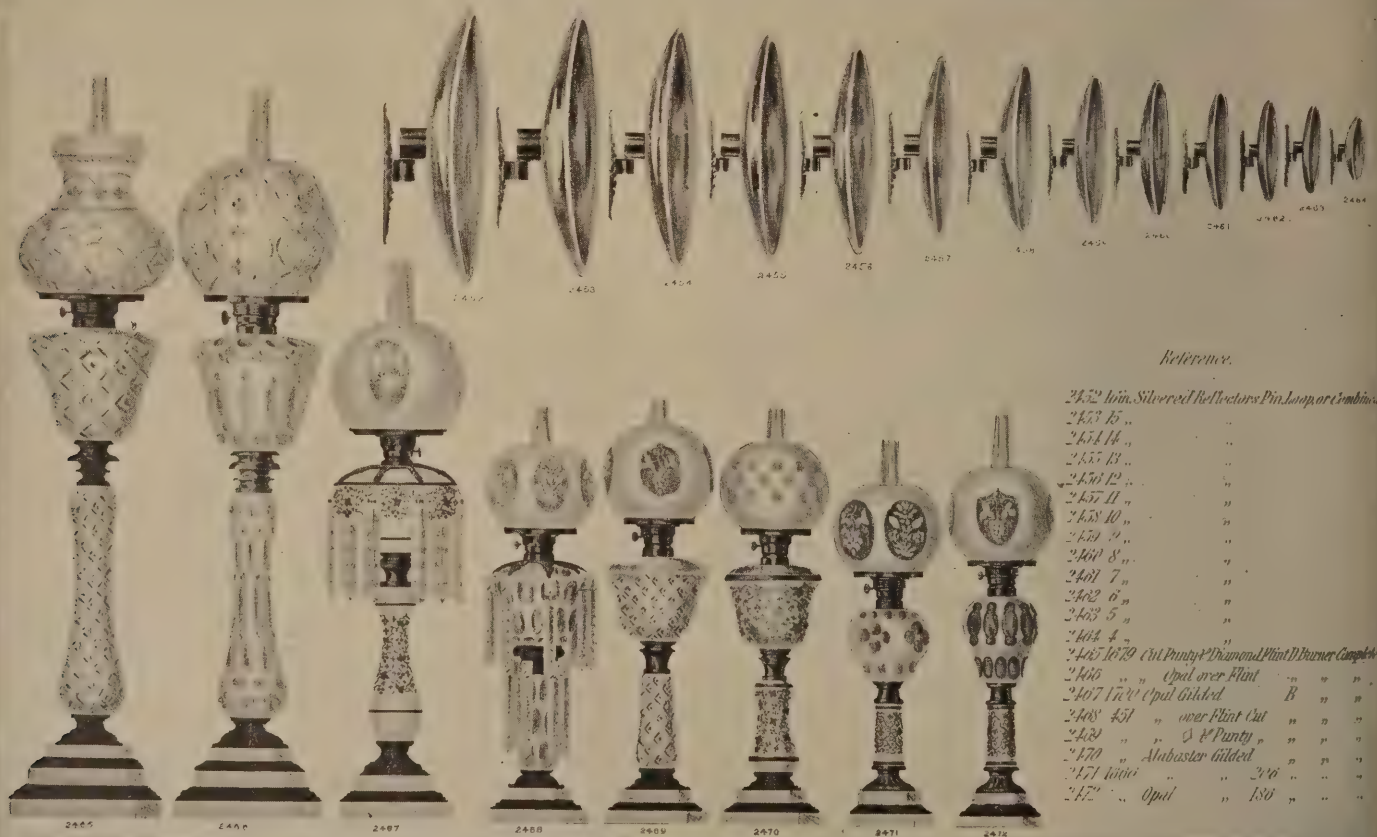
*"Gaffer" means the head man of a shop.

†Ella Silsby, corroborated by others.

‡Hugh Brady.

§William E. Kern

CATALOGUE OF PETROLEUM OR KEROSENE OIL LAMPS & CHANDELIERS.



Reference.

- 2452 10in. Silvered Reflectors Pin Loop or Combined
- 2453 15 " " "
- 2454 14 " " "
- 2455 13 " " "
- 2456 12 " " "
- 2457 11 " " "
- 2458 10 " " "
- 2459 9 " " "
- 2460 8 " " "
- 2461 7 " " "
- 2462 6 " " "
- 2463 5 " " "
- 2464 4 " " "
- 2465 16in. Cut Prisms Diamond Point 11 Burner Complete
- 2466 " Opal over Flint " " "
- 2467 17in. Opal Gilded B " " "
- 2468 15in. " over Flint Cut " " "
- 2469 " S. H. Parry " " "
- 2470 " Alabaster Gilded " " "
- 2471 16in. " 246 " " "
- 2472 " Opal " 180 " " "

MANUFACTURED BY THE BOSTON & SANDWICH GLASS CO.

H.S. Dowden Sandwich Glass S.H. Fessenden AGENT, BOSTON, U.S.A.

Fig. 11 — SANDWICH LAMPS

The influence of mid-century Bohemian types of glass is apparent in these lamps. They probably date from 1870-1885. Reproduced from sheets owned by H. S. Dowden

six P. M. The same men who had served on the first turn came in for the third. The last turn was from six until midnight, with the second turn men on.

This meant that the factory worked night and day and thus required only four working days a week, leaving a holiday for the men from Friday morning at six until the following Monday.

The boys worked tending the glory holes and getting in wood. Every Fourth of July these boys were presented with fifty cents each to spend on fireworks. They were likewise allowed to gather and work the glass in their spare time, and were encouraged to learn the glassmakers' trade.*

Treatment of Employees

The Company, as was perhaps natural in a small town, looked after its workers in every way. The employees began to work while mere lads, and continued in service until they were old men. If they were unable to make good in one job, another would be found for them. At Christmas time the Company made presents of flour, coal, etc., to the widows of men who had been in their employ.

The Company likewise built workmen's houses and established near the factory a small village, which is still standing.† The houses could be bought on the instalment plan.

Many are the stories told of the kindness of the Company to its employees, and of "Lafe's" personal kindness to individuals. As one old man said, "It was the best place any man ever worked. 'Want for nothing' was Lafe's common saying."‡ Sewall H. Fessenden, the Boston agent, whose offices were at 26 Federal Street for many years, was the hero of all the small boys of Sandwich. He used to visit the works once a month, and the tale goes that on each occasion he wore a new suit of clothes!§

When the Railroad Came

After the railroad came to Sandwich, in 1848, much of the factory's supplies and products was transported by rail. Several years after it had reached Sandwich, however, the Old Colony Railroad raised its rates, to the disgust of the Boston and Sandwich Glass Company. Accordingly, in 1853, the steamer *Acorn* was built. It was at this time that the channel was probably dredged to admit of her entrance.

For several years this vessel carried all supplies, and was also used as an excursion boat, the trip to Boston and back costing one dollar.¶ The railroad soon came to terms with the Company, which then built a wharf at Cohasset Narrows, now Buzzards Bay, where coal, brought up the bay, was landed and was transported nine miles by rail to Sandwich, thus saving the long and hazardous trip around Cape Cod.||

Shifts and Changes

Much glass was exported to South America, Rio de Janeiro being a port often appearing on the books of the

*William E. Kern.

†This village was contemptuously referred to by the old inhabitants of Sandwich as "below the tracks," and one's social standing was gauged by whether one lived "above or below the tracks."

‡Hugh Brady.

§Charles F. Dalton.

¶Charles F. Dalton.

||The Cape Cod Canal has since been cut through—its northern entrance is about a mile from the old factory.

Company.* February 18, 1853, the capital stock of the Company was increased \$200,000, making a total of \$500,000.† February 26, 1859, this was reduced to \$400,000, par value of shares \$80.‡

The Cape Cod Glass Company

In 1858 Deming Jarves resigned from the Boston and Sandwich Glass Company, and, together with James D. Lloyd,§ built the Cape Cod Glass Company works at Sandwich, about half a mile from the old factory. Mr. Jarves built this plant for his son, John, who, however, died a few years later. The works were opened with much ceremony, every person in the town of Sandwich receiving an engraved invitation to a clambake and an inspection of the new factory.

The Cape Cod Glass Company commanded all the modern improvements then known to glass manufacturing,¶ and paid ninepence more a day to its workers than did its rival. William E. Kern became superintendent, earning \$35 a week as superintendent, and \$12 a day as workman.||

Jarves imported men from England to teach special methods. Among others were Nehemiah Packwood and John Jones from the Stourbridge district in Worcestershire, where there were many glass factories. Packwood worked for the Cape Cod Glass Company for about six months, and then went over to the Boston and Sandwich concern. He was a designer of cut glass, and under his direction the first chandeliers made at the Boston and Sandwich works were cut.**

Troubled Days at Sandwich

During the Civil War John Jarves died, and many of the Sandwich men went to fight. Deming Jarves, too, was growing old. The Cape Cod Glass Company never succeeded in becoming a successful competitor of the Boston and Sandwich Company.

Deming Jarves died in Boston April 15, 1869, aged 78, after a long illness.†† The Cape Cod Glass Company was disposed of by the Jarves family and remained unused for a period of years, until taken over by one Dr. Flower, who experimented with a glass which he called "vassa murhina." It was, however, never commercially successful.

In 1882 the factory was bought by Charles W. Spurr and was used for a veneering plant. This venture was short lived. The factory has since slowly fallen to pieces. Only the stack and part of the building now remain standing. The workmen scattered, some to New Bedford, some to Philadelphia, and some to Brooklyn. Not a few went west, where glass factories were everywhere springing up.

*Charles F. Dalton, who remembers, as a child, looking at the names in the record books, and hunting them up on the map in his geography book.

†Acts of 1853, Chapter 12, Commonwealth of Massachusetts.

‡Acts of 1859, Chapter 65.

§Frank Lloyd, son of James D. Lloyd.

¶See account of Delano patent feeder, a new invention, used in the Cape Cod Glass Company, in Jarves' *Reminiscences of Glass Making* appendix.

||William E. Kern and Thomas Montagu.

**John Jones.

††Mr. Kern says that, on the night of April 15, he had, after seeing that the fires were all right, just left the Cape Cod works when some boys called after him, "Up he goes" referring to the smoke from the fire. It was not until the next day that he learned that Jarves had died. The fires that Mr. Kern stoked that night were never relighted.

Last Years of the Boston and Sandwich

The later years of the Boston and Sandwich Glass Company may be quickly summarized. In 1870 the Company had offices at 26 Federal Street, Boston, 20 Murray Street, New York, 419 Commerce Street, Philadelphia, 246 West Baltimore Street, Baltimore. They did little advertising and had few travelling salesmen. The factory was run continuously—good times or bad—and the stock, as made, was stored in the old railroad round-house until wanted.

The factory was one of the best known glass houses in the country and its better products were much in demand. Most of its later work was in cut and etched glass, although it still continued to make cheaper pressed glass, together with lamps with metal bases, which last were imported from England.

In the Philadelphia 1876 Exhibition the Company exhibited "Cut crystal chandeliers, rich cut glassware of every description, including the 'Daniel Webster Punch Bowl.'"^{*}

In 1882, George Lafayette Fessenden was succeeded by Henry V. Spurr, who had long been head salesman in the Boston warehouse, and who had originally entered the Company's employ in 1849. The agent still continued to be Sewall H. Fessenden.

Competition from the West

Competition in the glass industry became much keener after the Civil War, the western factories having the advantage over those in the east owing to their use of natural gas for fuel, and to their proximity to coal, sand, etc. The profits of the Boston and Sandwich Glass Company began to dwindle. For several years the works were run with no profit whatever. In 1887, however, a crisis occurred. The men had formed a union, at the instigation of a western "agitator." They presented demands for many new rules. The Company explained that it could not continue its business if these were put into force, and called attention to the good it had done and was doing for the inhabitants of Sandwich. Eventually it issued an ultimatum to the effect that, "If the fires are allowed to go out they will never be re-lighted."

The Finish

The men, unable to believe that the Company meant what it said, struck. The furnaces were allowed to die. On January 2, 1888, the works were closed, never to reopen. The Company's charter was dissolved March 6, 1894, after the books had been destroyed. Cases of glass were dumped in heaps outside the factory, and many of the cheaper kinds of glass were sold to a chain of five-and-ten-cent stores. Then the population of Sandwich began to shrink. In 1857 it numbered 4800; today there are scarcely 1500.

It is said that, during the height of its prosperity, the Company cleared as much as fifty per cent a year for several years; and that, during the sixty-three years of its existence, it produced about \$30,000,000 worth of glass.

After the closing in 1888, many attempts were made to start the old works again, but none were successful. Among

^{*}In *Official Catalogue* 1876 Exhibition as before. The punch bowl seems to have disappeared, several of the older workers remember that three or four big bowls were sent to the Exhibition, but no one had heard of the Daniel Webster bowl.

others came Cardenio King, who bought the factory and remelted the *cullet*, or imperfect glass, producing a brown and unattractive output. This, too, proved a failure. Since then the factory buildings have fallen to pieces. What remained was torn down in 1920, except for one building used as a fish freezing plant, and a new building erected for a bark factory.

The ruins have been pretty well searched over for pieces of glass, some of which have been mounted into jewelry by a Sandwich woman.* The town has no industry now, and the younger people are gone, leaving a sleepy Cape Cod village with but memories of the industrial city that might have been.

LIST OF PERSONS INTERVIEWED

In *Sandwich*, Massachusetts.

John Jones, old glassworker.

Thomas Montagu, old glassworker.

Hugh Brady, old glassworker.

Frank Lloyd, son of James D. Lloyd, glassworker in Boston and Sandwich and Cape Cod Companies.

Frank Ellis.

William Nye, president Sandwich Historical Society.

John Chipman.

Frank Howland, town clerk of Sandwich.

Fletcher Clark, old inhabitant of Sandwich.

Mrs. Bertrand C. French, maker of jewelry from glass.

Miss Eliza Wing, daughter of Paul Wing, Sandwich school teacher.

Miss Caroline Nye, whose father worked in factory.

Mrs. Ambrose Pratt, family inhabitants of Sandwich since founding.

Mrs. Benjamin Webber, East Sandwich.

In *Sagamore*, Massachusetts.

Miss Ella Silsby, much interested in Sandwich glass history.

In *New Bedford*, Massachusetts.

William E. Kern, former superintendent of Cape Cod Glass Company.

In *Boston*, Massachusetts.

Russell Spurr, son of Henry V. Spurr, manager for Boston and Sandwich Company.

Charles F. Dalton, old glassworker.

Mrs. Robert T. Swan, whose father, Joshua Crane (my great grandfather) was, according to tradition, president or one of the main directors of the Boston and Sandwich Company between the years 1839-1846.

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*Mrs. Bertrand C. French.

Little-Known Masterpieces

XI. *An Early Pennsylvania Day Bed*

By CLARENCE WILSON BRAZER

THERE has recently come to light, with Harry L. Lindsey, at Media, Pennsylvania, a most unusual double splat loop-back couch, or day bed, of the so-called Queen Anne or early Chippendale period, and dating from somewhere between the years 1725 and 1750. Apparently this piece was made in the nearby city of Philadelphia, for it bears close resemblance to similar chairs with single splats found in that locality.*

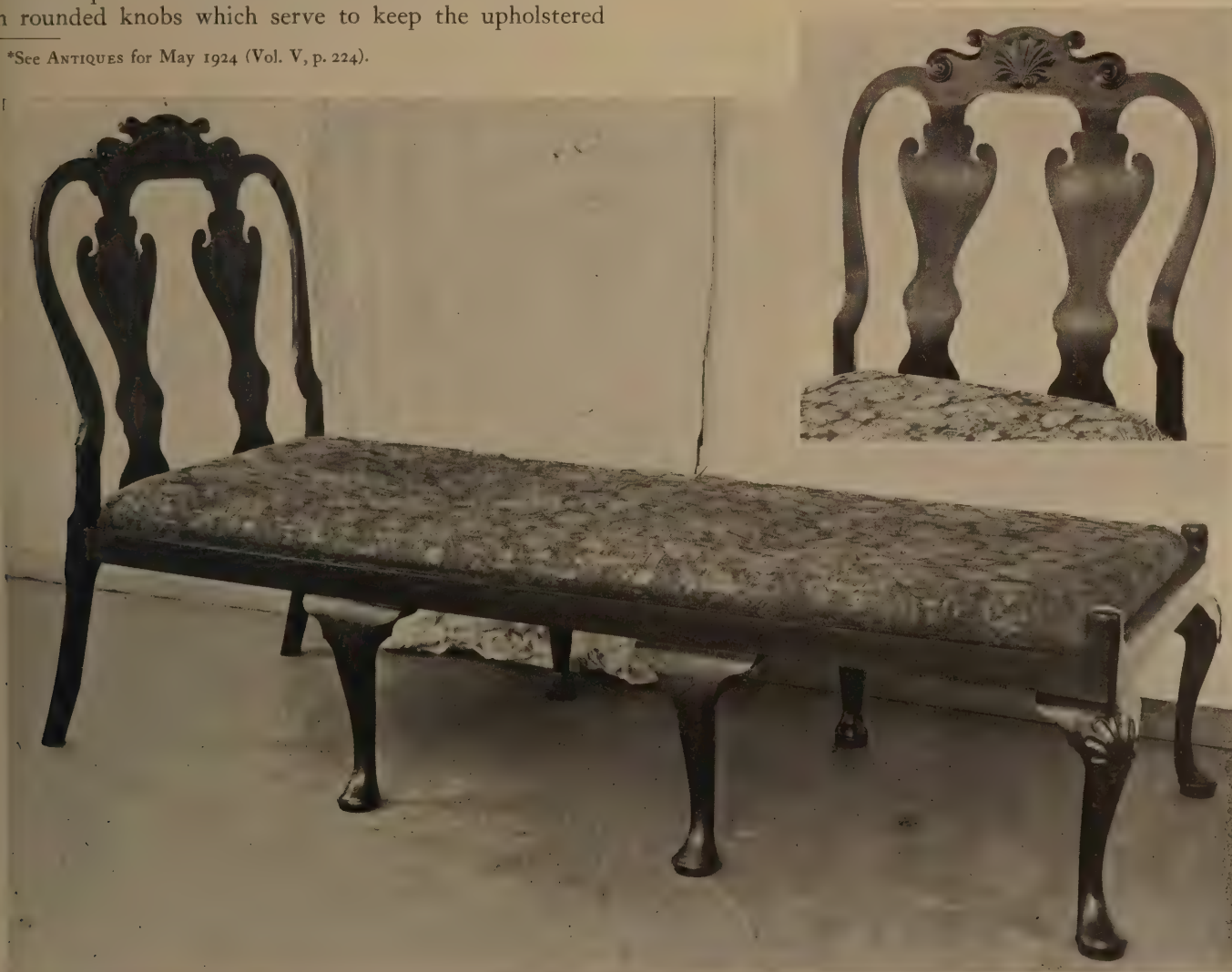
The wood is of mahogany, beautifully though simply carved with a convex shell and spirals at the head. Upon the knees of the two end legs similar carved shells with concave scallops appear. These end legs are carried up two and one-quarter inches above the frame and terminate in rounded knobs which serve to keep the upholstered

cushion in place. The side and end rails are both arranged for pegs four and one-half inches on centers to hold the sacking support for the cushion proper. The arrangement is similar to that illustrated in *Colonial Furniture in America*,† though this latter piece is of considerably more recent date.

This couch is apparently one of the first of its kind to be made without stretchers and it will be noticed that the legs are not only beautiful and graceful in form, but sufficiently sturdy as well.

†Luke V. Lockwood, *Colonial Furniture in America*, New York, 1921, p. 148, fig. 646.

*See ANTIQUES for May 1924 (Vol. V, p. 224).



COUCH OR DAY BED (c. 1725)

Top of the frame 14½ inches above the floor; the back rises to a total height of 41 inches above the floor with an over-all spread of 28 inches, although the frame of the couch is only 26 inches wide by 67 inches long. The depth of the frame is 2 inches on the outside face with a ½-inch rabbet around the inside. In this rabbet are located the peg holes.

Some Early American Pewter

From the Twentieth Century Club Exhibit

AMERICAN pewter, as a special category worthy of the collector's zeal, won its first important public recognition in the "Exhibit of American Marked Pewter" held during late January at the Twentieth Century Club in Boston. The specimens shown were loaned for the occasion and, as the request for examples had been widely broadcast, they represented a considerable spread of territory. The nucleus of the show, however, was provided from the comprehensive collection of J. B. Kerfoot, who sent not only a full series of eight-inch plates, but a number of his most important possessions in the way of bowls, coffee pots, tankards and porringers. Where there were gaps among the rarities, these were, in the main, filled from the choice collection of Herbert Lawton, who modestly withheld his loans until need for the unobtainable arose, whereupon he generally succeeded in producing it from his reserve of treasures.

The best of his own pieces,

together with all the marks known to him at the time of publication, Mr. Kerfoot has already illustrated in his book *American Pewter*.^{*} Nothing would be gained by an attempt here to duplicate any of that material.

ANTIQUES is, however, happy to picture what it considers some of the more important items—outside of those belonging to Mr. Kerfoot or published by him—which were shown at the exhibition. Such publication gives opportunity to record some freshly discovered data as to certain makers' marks. For the chance to accomplish this ANTIQUES is indebted to the courteous helpfulness of the owners of the pieces illustrated, the officers of the Twentieth Century Club and the extraordinary abilities of Charles R. Darling as a photographer.

Such comment as seems pertinent concerning each item will be printed in conjunction with the illustration of it. No attempt at chronological

^{*}J. B. Kerfoot, *American Pewter*, Boston, 1925.

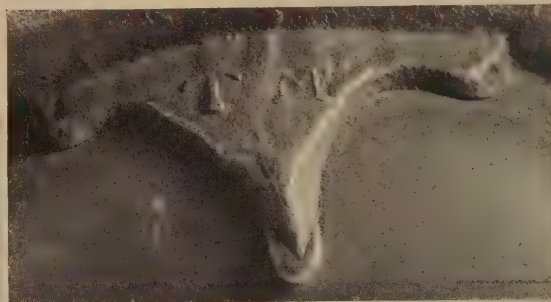


Fig. 1

arrangement has been made in listing pictures or in commenting upon them.

NOTES

Fig. 1—Two PEWTER PORRINGERS.

By Daniel Melvill, Newport, R. I. (1755-1793). The porringer at the left no doubt belongs in date not far from that whose mark, reproduced by Kerfoot, is of 1788. The porringer at the right, also bearing on the handle a mark of D. Melvill, is possibly later than that at the left. Furthermore it bears *under* the handle, as shown in the accompanying illustration, the initials T. M., which are, doubtless, those of Thomas Melvill, son of Daniel. As to whether this additional mark applied by Thomas Melvill is to be viewed as the subsidiary touch of an apprentice or as a personal indication on ware which, posthumously, bore the elder Melvill's business stamp, opinions may differ. Kerfoot makes no mention of Thomas Melvill and does not record the curious mark pictured here at the top of Figure 1.

To Dwight Blaney, owner of the two porringers illustrated, *ANTIQUES* is indebted for the following two excerpts from the *Newport Mercury*, which throw new light on the Melvills, father and son. Their name, by the way, appears subject to various spellings:

Newport Mercury,
November 26, 1793.

On the 22 inst. departed this transitory life Mr. David Melville, pewterer, in the 38th year of his age.

Newport Mercury,
January 5, 1796.

Thomas Melvill informs the public at large that he now carries on the PEWTER Business in all its various branches where may be had Pewter of all kinds and lead weights, etc. N. B. He now carries on the business at the House and Shop just above the Church on the Hill formerly occupied by his father David Melvill deceased.

Fig. 2—SKINNER
PEWTER PLATE AND
MARK.

Kerfoot lists John Skinner, whose name appears in the *Boston Directory* of 1789, as an eight-inch plate man among early pewterers. The Skinner mark is, however, one of the few which he failed to secure before publication of his book. The plate here illustrated, together with its somewhat faint, yet legible mark, was loaned for the show by E. C. Ford.

Fig. 3—AUSTIN MARK
(not exhibited at Twentieth Century Club).

Mr. Ford has likewise been fortunate in turning up a thirteen-inch Austin plate which clears one of Kerfoot's mysteries. On page 84 of his book and, among illustrations, Figures 66-68, the author of *American Pewter* offers the work of

one Austin, of the Massachusetts coat-of-arms mark. Curiously enough, in all examples of this mark discovered by Kerfoot only the name *Austin* has been legible; the distinguishing initial of the Christian name has been obliterated. But, Mr. Kerfoot observes, "I shall be surprised if Nathaniel Austin does not turn out to be the man responsible." Surprise, therefore, is forthcoming: the mark here shown presents the Massachusetts coat of arms, and, while almost suppressing the last name of the maker *Austin*, reveals the all-important first initial *R*. It is clear therefore that Richard Austin, and not Nathaniel, is to be credited with this coat-of-arms mark—a discovery which will somewhat augment the number of pieces to be credited to the former. This plate is now owned by Herbert Lawton.

Fig. 4—PEWTER PLATE AND MARK (*I W* with Rose and Crown).

This plate, whose mark is reproduced below it, offers one of the most interesting problems in pewter which the show developed. The character of the pewter itself, the hammer marks about the bottom and the *Rose and Crown* stamp with the initialed lozenge *I W* would, by themselves, be accepted as *prima facie* evidence of English manufacture.* The ship with the under-written inscription *New York*, however, suggests production on this side of the ocean.

The closest available analogue to this ship mark is that used by Stephen Maxwell of London, who impressed a somewhat similar vessel on the bottom of plates intended for export to the United States, and added the ingratiating sentiment *May the United States of America Flourish*. (Kerfoot, Fig. 17.) Among the English touch marks published by Massé† the ship device is non-existent. Its utilization as a secondary mark may possibly have symbolized the export trade and have been reserved for ware destined for across the seas. The inscription *New York* might in such case be viewed

—in the same category with Maxwell's cordial wishes—as no more than a device for stimulating sales. On the other hand, the ship may quite well symbolize I. W.'s estate as an émigré from England. Mr. Lawton is inclined to view the piece as made in New York by an English-born maker. Opinions will, however, differ as to the correct attribution of this plate, which, nevertheless, is to be viewed as one of the most highly interesting documents in American

pewter history. Diameter 9½ inches. Owned by Herbert Lawton.

Fig. 5—Two PEWTER MUGS AND TWO PEWTER TANKARDS.

a. Mug by T. D. & S. Boardman, Hartford, Connecticut (c. 1828-1854). Height 6 inches. Owned by S. Prescott Fay.

b. Mug by Samuel Porter, Taunton, Massachusetts (c. 1800). The close similarity between the form and proportions of these two mugs seems to argue contemporaneous production. The Boardman piece has suffered more severely at the hands of time. Of Samuel Porter, Kerfoot says nothing beyond giving him a place and an approximate date in the list of American pewterers. In shape both mugs belong in the eighteenth century category. But American pewter design seems to have trailed that of England by anywhere from thirty to fifty years. Height 6 inches. Owned by Herbert Lawton.

c. Flat topped tankard by Frederick Bassett, New York City (1787-1798). Closely resembles that illustrated in *American Pewter*, Figure 20. The handle of the latter item, however, terminates in a knob; that of the

*Consult Cotterell, *National Types of Old Pewter*.

†H. J. L. J. Massé, *The Pewter Collector*, New York, 1921.

Fig. 3

piece illustrated here in a kind of "fish tail" finial which more properly comports with the serrate-edged lid. With regard to the F. B. whose mark on this mug has been assumed to be that of Frederick Bassett, Herbert Lawton points out that Frederick and Francis Bassett were brothers and that they, their father, John, and their grandfather, Michael Bassett, were all pewterers. There may have been an F. B. contemporary with Michael. Whatever testimony bears on that point is, however, too conflicting for present discussion. *Height 6¼ inches. Owned by the Pennsylvania Museum.*

d. Double dome lidded tankard by William Bradford, New York City (c. 1750-1780). Marked inside on bottom W. B. in a circle with fleur-de-lis above the letters. Kerfoot simply lists Bradford among the known pewterers of the Revolutionary period, but records no surviving specimen of his work. This tankard therefore is to be credited with extreme rarity. Both *c.* and *d.* are pre-Revolutionary in type. English analogues would be credited to the seventeenth century. *Height 6½ inches. Owned by Herbert Lawton.*

Fig. 6 — CHALICE, EWER AND TANKARDS.

a. Communion chalice, one of a pair in Britannia ware, by Reed and Barton (est. 1845). The simplicity of design of these chalices and the turning of the baluster stem suggest a date not many years removed from that of the establishment of the Reed and Barton factory. *Height 7 inches. Owned by Leslie Buswell.*

b. Ewer and mark; H. Homan, Cincinnati. Kerfoot mentions Homan as post 1825 and gives the name as Homans & Co. The "ewer" illustrated may be suspected of being a syrup jug. Its birth date may be surmised as during the forties; its material is Britannia ware. Evidently based on the early tankard-flagon type, its major lines are far from reprehensible. But the fine feeling for design which, in older examples, knit lid, handle and thumbpiece into a single curvilinear unit has passed, and the texture of the material lacks the quality of early pewter.

To Mrs. Earl J. Knittle, ANTIQUES is indebted for some further information regarding Homan. He is thought to have been operating in Cincinnati as early as 1823. The firm of Homans & Co. (or Homan), later became Flag and Homans, and was in operation as late as 1845, and undoubtedly later. They were specialists in tea sets, which as a rule were unmarked, with the exception of the pot itself. Here the maker's device occurs most frequently on the inside of the bottom, rather than on the outside. *Height 7 inches. Owned by the Ohio State Archaeological Society.*

c. Pewter Tankard-Flagon, marked T. D. & S. B. From the standpoint of form, this piece seems to lack little of perfection except perhaps that it might benefit from a slightly modified spout and from that greater height which usually gives a flagon so much of dignity. Doubtless one of the very earliest of Boardman pieces, and though dating, perhaps, from the early 1830's, comparable in form with English analogues of 1720-1750.* *Height 9 inches. Owned by Mrs. M. M. Sampson.*

d. Pewter Tankard by William Will, Philadelphia (1785-1797). Kerfoot illustrates a spoon, a deep dish, a warming pan and a straight-sided dome-lidded tankard by William Will (Figs. 72-73). The pot-bellied tankard here shown must be viewed as exceptionally rare, not only because it belongs in the Revolutionary period, but because it is the only pot-bellied American example which has, thus far, publicly disclosed itself. The handle is of the standard type used by so many American pewterers of the eighteenth century and even of the nineteenth. Analogous English handles appear to date from about 1720-1750. De Navarro shows a pot-bellied tankard with domical lid, but double curved handle, dating from 1750. *Height 7½ inches. Owned by Herbert Lawton.*

*See for example De Navarro's *Causeries*, Plate XVIII.

Fig. 7 — PEWTER BOWL by G. Richardson, Cranston, Rhode Island. (1824?).

While this bowl is illustrated by Kerfoot in the frontispiece to his book it is here pictured again as one of the more distinguished items of the Twentieth Century Club Exhibit, where a pair of bowls were shown, both belonging to the same collector. To judge from the items illustrated in Kerfoot (Fig. 306) Richardson was fond of stepping up his designs in series of bold curves such as are observable in the contour of this bowl. There are, by the way, collectors who maintain that these bowls were not designed for sugar but for the accommodation of butter, which reposed on a perforated plate set in the bottom of the bowl and was thus rendered convenient of attack with the family spatula. *Height over all, 4½ inches. Owned by A. B. A. Bradley.*

Fig. 9 — TWO HANDED CUP. One of a pair by T. D. and S. Boardman (1828-1854).

Heavily moulded base; handles less sensitively modelled than in earlier examples, and composing less well with the lines of the cup. Note also absence of protective rim about the lip. The ware is Britannia. *Height 5 inches. Owned by S. Prescott Fay.*

Figs. 8 and 10 — Pots.

a. and *c.* Among the designers of what Kerfoot calls the "coffee pot era," the Boardmans appear to deserve first rank. Their traditions were more deeply rooted than were those of most of their late contemporaries. The three small Britannia ware teapots here illustrated were picked without regard to mark as the three best in the show. They turn out to be, Figure 8 by Boardman and Hall, Philadelphia, owned by the Pennsylvania Museum; Figure 10a, by Boardman and Company, owned by L. G. Hornby; Figure 10c, by Boardman and Hart, owned by Mrs. Arthur Dunham. Of the three, ANTIQUES admits a slight preference for Figure 8, with Figure 10c a close second.

b. A well proportioned Britannia ware pot by Roswell Gleason, possibly somewhat stilted on its base, but effective in contour, dignified and



Fig. 4 — (See also mark below)

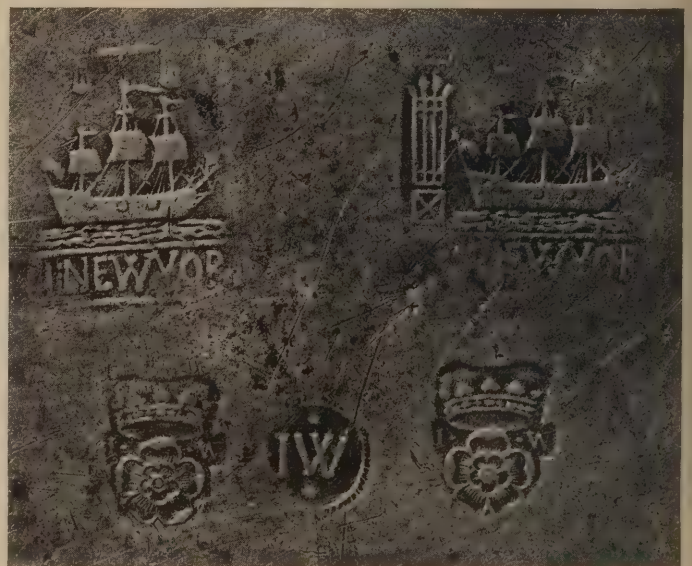




Fig. 5—(a and b, above; c and d, below)

well handled in the detail of its modelling. The piece is suggestive of the work of the English firm of Dixon. Height 10 inches. Owned by James P. Munroe.

d. The flamingo-like Britannia ware teapot, by the Britannia Metal Company of Taunton, marked *T. B. M. Co.*, is reproduced primarily because it is not quite like anything else of its period. Kerfoot illustrates some 12¼-in. candlesticks and a fine pewter lamp by the makers of this pot, (Fig. 323). Height 9½ inches. Owned by George C. Greener.

Fig. 11—PITCHERS.

a. Open pitcher by Roswell Gleason, Dorchester (c. 1830). Just why the comforting contours of this pitcher by Gleason should be identical

with those of the Boardman and Hart example, (b), and why its handle should possess exactly the same cast of ugliness, calls for explanation. Height 9½ inches. Owned by Henry Ford.

Kerfoot illustrates a covered Gleason pitcher (Fig. 32 of his book) which again displays these forms even to the mouldings of the base. The only differentiating attribute is a line drawn about the greatest circumference of the Gleason product. A similar line occurs on the pitcher above. Kerfoot, again (p. 128) speaks of the far flung enterprises of the Boardmans as pewter manufacturers and merchants. Is it unreasonable to suppose that they supplied general dealers as well as their nominal partners, and stamped the vendor's name instead of their own upon items thus marketed? (See also Kerfoot, pp. 137 and 140.)



Fig. 6— (a and b, above; c and d, below)



Fig. 7 °



Fig. 8

b. Covered Ice-Water Pitcher by Boardman and Hart, New York. (1838-1850). Except for its summarily dismissed handle, a really nobly designed piece, with much of the simple robustness of the early eighteenth century about it. Such a spout, indeed, is discoverable in English flagons of 1720. Height over-all 12 inches. Owned by Dwight Blaney.

Fig. 12 — PITCHERS.

a. Covered pitcher by R. Dunham, Portland, Maine (after 1830). Far more timid in design than the best pitcher bearing Gleason's mark; rather cautiously feminine in comparison with the redundant masculinity of its companion in the picture. Height 9½ inches. Owned by L. G. Hornby.

b. Covered pitcher by Gleason. Very similar to Figure 11a and *b*, except for a slightly more subtly designed lid button, a fussier base, and an attempt at a better handle. The attempt is not particularly successful, however, for the result suggests a piece of piping, composes badly with the body of the pitcher and terminates by necessity and without intention. But handles are always difficult; particularly when they must balance noses. Height 9½ inches. Owned by S. Prescott Fay.

On the whole, it must be confessed, some of this pewter looks better in the photograph than in actuality. Reduc-

tion in scale may be in part responsible for this. But the difference lies in the texture of the ware itself and in what may be considered the minor details of workmanship and finish bestowed upon it. Such subtleties are obscured in the process of photography and engraving. The disagreeable coarseness of surface which occurs in some early American items and the cold shallowness which characterizes most Britannia metal, both American and European, are perceptible only as perceptive eye and sensitive hand encounter the article itself. The native quality of American pewter is inferior to that of the English product. It becomes less genially mellowed by time and neglect. English pewter may be allowed to accumulate a gray film of oxidation; American pewter is improved by subjection to the gentle abrasion of frequent cleaning.

(Illustrations continued on following pages)



Fig. 9



Fig. 10 — (a and b, above; c and d, below)



Fig. 11 — (a and b)



Fig. 12 — (a and b)



Fig. 1 — DUTCH SAMPLER (dated 1799)

A true sampler showing various darning stitches. The larger patches are needle worked fillings of holes cut in the fabric. The small squares about the centre are worked on the surface of the linen.



Fig. 2 — DUTCH SAMPLER (dated 1768)

Found in Haarlem. The two little men in the centre with the grapes of Canaan are familiar sampler decorations. Note at the left centre the guardian lion of Holland behind the nation's gates. The other elements of the design apparently have no special symbolism.

Dutch Samplers

By ELINOR MERRELL

Illustrations from the author's collection

THOUGH it was raining and almost dark when we reached Haarlem, we could not resist seeking a glimpse of the Groote Markt. It is the very center of interest of this charming old town, which reached the height of its prosperity in the seventeenth century.

Determined to see what we could at once, we deposited our luggage in one of those radiant but rather expensive Dutch hotels, and walked along the narrow winding Kruisstraat, past alluring shop windows, gay with batiks from the Dutch East Indies. Soon we saw the charming stepped roof of the old meat market silhouetted against the sky. From the Groote Kerk looming on our left, the tuneful chimes began to sound. At the opposite end of the market place the Stadhuis or Townhall was rendered more than ever picturesque by the gathering dusk.

It was quite dark by now, but before we left the Groote Markt we decided to walk all the way around it. So it came about that a shabby shop with old brass and Dutch tiles in the window caught my eye. As I drew near, I spied an old sampler, actually the first I had seen in Europe—and I had been constantly on the lookout. I pressed my nose against the glass. In this first hurried glance, I saw an old Dutch house embroidered at the bottom of the sampler. It had the same stepped roof as the Meat Market across the square.

I saw little else except the date—1768—and the inscription of a twelve year old maker. (Fig. 2). I entered the shop, pointed to the sampler, and, realizing the uselessness of English or poor French, inquired, "Wie viel?" With

our fingers and our questionable German the old Dutch lady and I got on nicely.

Right in the very center of the sampler I saw two figures carrying an enormous bunch of grapes between them, the two Spies bearing the Grapes of Eshcol, convincing evidence of the wealth of Canaan which they had been sent out to explore. Around this motif, frequently found in Dutch samplers, were grouped charming vases of conventionalized flowers, birds perched on branches, a pink stag reclining. A conventionalized border of pink and yellow grapes was embroidered around the edge. Needless to say, I bought this sampler, but, of course, I wished to see others. The shopkeeper shook her head dubiously, but started in to look. We made our way to the back of the shop between ancient bureaus and tables laden with old Wedgwood and lustre and fine old chests shining with their polished brass and copper treasures.

In vain did we search through bureau and table drawers. No samplers came to light. I was about to give up, when a young Dutchman, apparently the son of the shopkeeper, appeared. He discovered what I had bought and vanished immediately, to return with such a pile of samplers as I had never before seen. There were big ones, little ones, square and oblong, on heavy linen, on thin canvas, some embroidered in wool, some in silk, a few in garish colors that were obviously new, but the majority old and genuine. They were the work of many years ago, not alone of little Dutch children, but of their big sisters, too, for the first samplers were made by girls about to be married.

So began my Dutch samplering. Though it was April and we had come to Holland primarily to see the fields of hyacinths, tulips, crocuses and anemones, which were in their glory, my first interest was in searching for old samplers. My luck continued: I found more in Haarlem and also in the nearby towns that we explored. In all I assembled over thirty and went back to Paris penniless but proud.

These Dutch samplers of mine are of five distinct types. The first, and unquestionably the earliest piece, was probably made at the beginning of the seventeenth century. It is long and narrow, like nearly all of the very early samplers that were embroidered mainly as memoranda of patterns. (Fig. 3.) The designs are scattered over the fabric without any particular idea of order. Thus there are fifteen different border strips, — eight of them geometric designs done with white thread in satin stitch, and seven cut-work patterns. Around the edge occurs a firm, hem-stitched border, and in one corner an example of a fine needle-point picot edge. No effort was made to have the arrangement of such a sampler interesting or orderly. It served simply as a copy book.

The second group consists of darning samplers, which, according to *American Samplers** originated in Holland. They show the various ways of darning damask and linen, and display an almost unbelievable degree of skill. The best example that I own is dated 1799. (Fig. 1.) It is a large, square sampler on fine hand woven linen. Eleven small squares of the material have been cut out. Eight of the holes thus made have been filled with darning silk, each one in a different damask pattern, and each one in two contrasting colors. One square has been filled in with a curious knitting stitch, while the two others show what can be done with fine white thread—one in a simple darning stitch, the other with a needle-point lace stitch.

These specimen darns are arranged around a charming conventionalized tree where a Pelican in Piety is perched, bringing her young back to life with the blood from her own breast.* Immediately surrounding this central device, which is of a type common to darning samplers, is arranged a series of simple darns on the linen itself. A much more complicated series, showing a variety of damask designs,

runs across the bottom of the sampler. This is a much easier method than that previously described, according to which a hole is deliberately made for filling in; but, of course, the simple way gives only an imitation of real darning.

The third group consists of samplers made up wholly of alphabets, numerals and borders. One little girl embroidered the alphabet seven times on her sampler, in as many different kinds of lettering and varied colorings. As is quite typical in this sort of sampler, she finished out the rows of letters with tiny ships, anchors, and a little black dog. Crowns, cradles and little Dutchmen are often used for this purpose. This sampler has five charming borders, including a simple scroll and a pretty border of leaves. It also has the numbers colorfully embroidered four different times.

In the fourth group we find by far the most decorative samplers. Occasionally these samplers start off with an alphabet or two, but the larger part of their surface is given up to windmills, houses, flowers, fruit and animals. The same designs repeat themselves again and again. They are scattered over the samplers without any particular arrangement, but with a surprisingly pleasing effect. The colors are soft, delicate

pinks, greens and blues with an occasional note of black, as, for example, the catafalque in the sampler illustrated. (Fig. 4.) The stag appears constantly, as well as birds, beetles, flies and crayfish.

In the fifth and last group we find samplers full of symbolism. Adam and Eve appear frequently beside the



Fig. 3—DUTCH SAMPLER (c. 1700)

An early type representing the true sampler wrought as a memorandum of stitches.

*Ethel S. Bolton and Eva J. Coe, *American Samplers*, Boston, 1921, p. 105.

*One of the early Christian symbols.



Fig. 4—DUTCH SAMPLER (dated 1820)

Note the coarsened fabric and the heavier stitches of this later period. This type of sampler exhibits alphabet and numerals together with monogram patterns and various popular devices.

Tree of Knowledge, which is usually heavy laden with fruit; while the omnipresent serpent is of the most appalling proportions. The Lion in the Garden is another symbol that we frequently meet. He stands with uplifted sword in his right paw protecting the keys of the provinces of Holland, which he holds in his left paw. In like manner the protectress of Holland is found often. She stands—sometimes crowned—sometimes holding a staff in her hand topped with a hat—a symbol of freedom quite after the manner of the *bonnet rouge* of the French woman.

The Grapes of Eshcol and the Pelican in her Piety, already mentioned, belong in this group. Both are found on Dutch samplers of the last quarter of the eighteenth century.

It is interesting to note that only one of these Dutch samplers of mine bears a motto. Virtually every one, however, has the initials of the worker; over half are dated, and a large majority give the age of the worker, which adds greatly to their interest. Their material is handwoven bleached linen and tiffany, the latter a thin muslin-like material. The stitches used are mainly cross-stitch, eyelet stitch, and satin stitch. Nearly all display framing borders, frequently a different border for each side.

In the collection which I assembled in and around Haarlem several steps in the history of samplers in general may be traced. Their first use is that of records, a charming

example of the less transitory of the household arts. One imagines how the thought first dawned on some little needlewoman of arranging her patterns so as to throw a favorite design or stitch into relief. With that thought developing the sampler moves from a utilitarian into a decorative sphere and the designer and maker becomes in some measure, a creative artist. I feel that my collection more than justifies itself in thus re-establishing for me the significance of samplers as an art of women.

The history of Dutch samplers is much the same, of course, as that of the samplers of other countries. The special distinction of the Dutch types lie in the frequent recurrence of stepped roof houses, ships and windmills. It is interesting, too, that the Dutch women have recorded so often the symbols of independence of their country—such as the Lion and the Virgin who are its protectors. What men have written in tales of adventure, emblazoned in town records, and painted on canvas, the women of Holland have stitched with patient care in their samplers.



Fig. 5—DUTCH SAMPLER (dated 1781)

Rich in religious symbolism. Observe in first row the stags beside the fountain of the Water of Life, the peacock, symbol of immortality, the dove which brought good tidings to Noah after the flood. Below appears the protecting lion rampant behind the gates. Across the bottom are distinguishable Adam and Eve, the pelican with blood streaming from its breast, and the Three Kings who followed the clearly observable star to the birthplace of Christ. All the Kings wear crowns, and one, representing Africa, is appropriately black.



Fig. 1 — CHEST, SIENESE (fourteenth century)

A Gothic type. Examination will reveal the fact that the decoration is obtained by means of a kind of stucco incrustation, which was painted and gilded.



Fig. 2 — CARVED CHEST, TUSCAN (sixteenth century)

Note the heavy moulded base and the frontal divisions. Rather more severe in its decoration than the cabinet of the preceding century (Fig. 3) and showing a better, because larger, treatment of mouldings.

Concerning Italian Renaissance Furniture

By ENRICO SARTORIO

TUSCANY, and particularly the two cities of Siena and Florence, was the centre of the artistic activities in furniture making during the whole Renaissance period.

Up to the end of the fourteenth and early fifteenth century the art of furniture making was confined almost exclusively to developing church furniture. Public and private dwellings were built as strongholds to withstand the invasions of enemies from without the city and factions from within. Life and property were too uncertain to allow much comfort of any kind. Hence it was that houses were barely furnished, as befitted places frequently looted, sacked, burned or dismantled.

With the advent of a commercial era, security and peace, under the protection of more stable conditions, became permanent; the revival of art and learning, together with the increase of private wealth, brought the desire for finer clothing and for better furnished homes. Thus began a gradual growth of art, architecture, interior decoration, and of sumptuousness in dress, which lasted almost two hundred years, and eventually declined with the exaggeration of Barocco and Rococo and degenerated finally into the ugliness of our present industrial age.

During the thirteenth and fourteenth centuries, the furniture of the home consisted mainly of *chests, tables, benches, stools* and low *bench-beds*. The style was Gothic, and closely followed that of church furniture of the time. Slowly craftsmen devised new pieces by reproducing in smaller scale and by adapting to home needs the enormous wood furniture used

in sacristies and churches. From the large sacristy cupboard was derived the home side-board; from the double-cabinet, the curio-cabinet and the book-case; the altar was transformed into tables of all shapes and dimensions; the church benches produced dining-room benches and chest benches; the bishops' sedilia inspired arm-chairs and home thrones; the altar canopy, supported by four columns, was the prototype of the nobleman's bed.

Birth of Renaissance Furniture

Late in the fourteenth century, and early in the fifteenth, there sprang into existence a new era of architectural development. From a fortress the home changed into a palace; Brunelleschi, Leon Battista Alberti, Luciano Laurana, Francesco di Giorgio Martini and their followers populated Florence, Siena and the whole Tuscan country with wonderful houses. Crafts-



Fig. 3 — DOUBLE CABINET, TUSCAN (fifteenth century)

Distinctly architectural in design, with a strongly marked classic cornice supported in front apparently by three well defined piers. Compare this decidedly structural Renaissance example with the decorative Gothic example of Figure 1.

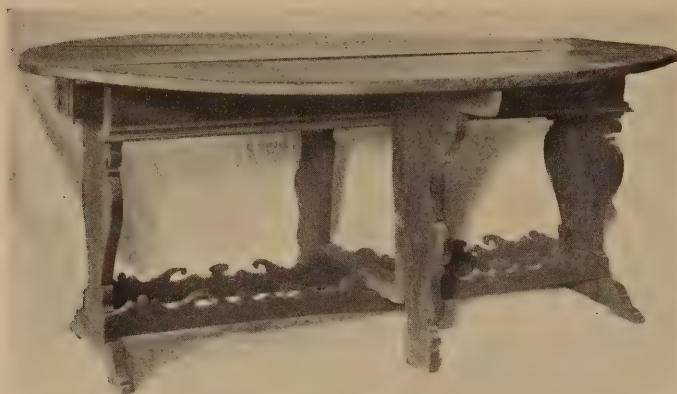


Fig. 4—TABLE, UMBRIAN (sixteenth century)

In painting the Umbrians cared more for pretty decoration and patterned detail than did the sober minded Florentines. A playful spirit is displayed in the scrolled stretchers of this table, which, by the way, looks as if it might be a remote ancestor of the butterfly type of New England.

men were not slow to catch the new spirit and to apply the lines of the new architecture to furniture making. Dropping Gothic, they launched into the classic of the Renaissance and, with increasing perfection, copied doorways, archways, façades to mould the lines of chests, chairs, cabinets, side-boards, prie-dieus, bureaux, frames, etc. (Figs. 2, 3, 4.)

Wood Used

Contrary to the present popular opinion, walnut was *not* the exclusive wood used in furniture making; plebeian furniture was made of chestnut, elm, poplar; for more aristocratic patrons, pine, cypress and ash were called into play. Walnut was used only for the most precious pieces, and did not gain popularity till the later period of the Renaissance, when craftsmanship had reached its supreme height.

Northern Italian Schools

Along with the Florentine and Siennese schools, there soon sprung up other artistic centres, which developed furniture styles of their own. With the growth of wealth and learning, Bologna, Genoa, Venice, Milan, gathered first the best local artists and later a crowd of artists from other centres. For a longer period than in Tuscany these



Fig. 5—SIDEBOARD, NORTH ITALIAN (sixteenth century)

Here the architectural features are obvious beyond necessity for discussion. The substitution of fluted pilasters for the panelled piers of Figures 2 and 3 adds to the structural logicity of the design.

workers clung to the Gothic style, but eventually each centre developed its own distinctive school of craft. (Figs. 4, 5, and 9.) Rome did not create a craft school of its own, but remained satisfied—under the patronage of æsthetic Popes—to call the best craftsmen from all parts of Italy and to have them reproduce furniture of the schools which they represented.

Southern Italian Furniture

South Italy, the isles of Sicily and Sardinia produced mainly rustic furniture, though, here and there, local craftsmen imitated the best Tuscan furniture with touches of local originality. However, when the Barocco and the Rococo supplanted the beauty of the classic in Northern Italy and in Tuscany, the provincial craft of furniture making lasted longer in southern Italy, without losing its purity and charm. I have seen, even in our time, in the mountains of Abruzzi and Sardinia, gifted shepherds and peasants produce (during the long winter *veglías*) nice chairs, forks, spoons, beds and tables, in the best traditional style of the past. This is also true in out of the way corners of the Alps; I have watched in the Cottian Alps the shepherd bridegroom, during his year of engagement,



Fig. 6—REFECTORY TABLE AND BENCHES, TUSCAN (sixteenth century)
An Italian trestle form of great simplicity.



Fig. 7—RUSTIC CHAIR, ABRUZZI (seventeenth century)

Perhaps the cresting rosette may be viewed as symbolizing the sun. The well turned finials of the stiles and the placing of the cross stretchers may well be compared with those on north European chairs.

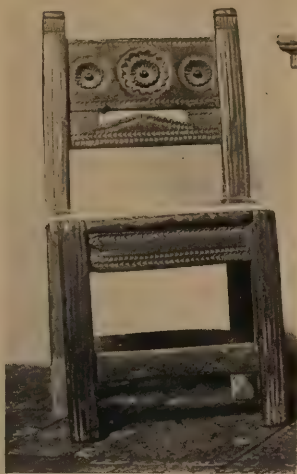


Fig. 8—RUSTIC CHAIR, SARDINIAN (seventeenth century)

Very delightful rosettes and chip carving. These Sardinian chairs sometimes gained a pleasing patina by being rubbed with the blood of animals.

beds, handles of knives, spoons, forks and carts. In some cases such rudimentary art is liable to approach the grotesque. While the rustic furniture in southern Italy and Sicily is almost invariably gilded or polychromed in bright colours, with a prevalence of bright red and blue, the Sardinian is more sombre in colour and often black. For centuries, on Easter Day, a lamb has been sacrificed in each Sardinian household and the blood of the animal smeared on the furniture to keep off the angel of death. Treated in that fashion the wood, after being waxed and polished, acquires a rich ebony-like colour which is not without charm. (Figs. 7, 8, and 10.)

Scattered Furniture

During the numberless political changes, foreign invasions and local revolutions which fell upon Italy during



Fig. 9—BOX, FLORENTINE (sixteenth century)
GENOA TABLE (late sixteenth century)

Of the two examples the box is the more learned in its decorative aspects, the table the more picturesque.

Rustic Furniture

The striking characteristic of the rustic furniture is a symbolism which displays the fine, childlike simplicity of the peasant artists; the sun, the moon, the stars, Adam and Eve, the baby Christ, St. George killing the dragon and epic episodes are the usual motives carved on chairs,



Fig. 10—RUSTIC (OR PROVINCIAL) SMALL TABLE AND CHAIRS, ABRUZZI (seventeenth century)

Interesting turnings. Carvings of linear type apparently executed with a gouge.

the last two centuries, furniture, as well as other antiques, was scattered everywhere. Thus a searcher for Tuscan furniture may happen to run across a fine specimen of Florentine work in Sicily, or *vice versa*. The best Tuscan bureau that I ever possessed came from Brazil; I secured it by chatting furniture with an old mountaineer in the Alps. He had been a butler in a household of a South American diplomat in Rome and had followed his master to Brazil. At the death of the diplomat, he had inherited a few pieces of furniture that his master had gathered while in Italy, but had returned to his native Alps, leaving his belongings to the care of a friend. I purchased the bureau on the basis of a rough description. When it arrived from Brazil I did not repent of my action.

It is, also, not uncommon to find good foreign furniture in Italy, or furniture of Italian make bearing a strong foreign influence, Spanish in the Neapolitan provinces, and French, German and Austrian in the North of Italy. Before the independence of Italy, diplomatic bodies residing in Turin, Milan, Modena, Parma, Piacenza, Florence, Rome and Naples left behind all kind of foreign antiques.

Fakes

Among the thousands of pieces of Italian furniture sent to America there has been many a fake. However, it is worth while to consider the difference between an undoubted fake and that which cannot justly be so catalogued. Fake furniture makers are numerous in Italy, particularly in Tuscany, in and around Florence. They are frequently so naïve as to exhibit a sign stating: "Makers of antiques."

There are, however, two groups of furniture which, although a customs house officer may classify them as modern, cannot be viewed as such by a collector: these are antique pieces somewhat altered to adapt them to modern necessities, and antique furniture repaired. As for the latter, it is, indeed, almost impossible to find—in perfect condition—a piece of furniture which has been in daily use for hundreds of years. Particularly is this true of chairs, armchairs, tables, and beds. In order to make a piece salable, it must be put in order, repaired, recleaned, restrengthened. Antique armchairs must be re-upholstered with antique leather, velvet or brocade; tables must have rotten bars replaced with new ones of antique wood; an over heavy side-board must be reduced in size, though

keeping the same material and the same lines; Genoese cabinets lacking certain statuettes require replacements with new figures carved in old wood; gilded tapers and candlesticks need retouching here and there to make them presentable. Are they to be catalogued as fakes? If so, most museums are filled with fakes, save for pieces that would be absolutely useless in a house because they would crumble to pieces at the first using.

A certain amount of caution is often necessary in collecting antique furniture, but also a sound knowledge. Otherwise one will leave a genuine piece behind and buy a perfect imitation which will look, to an untrained eye, more ancient than the real antique. I met, last winter, an amateur full of "zeal without knowledge." He was examining with an authoritative air a sacristy cupboard of the seventeenth century that anyone with a spark of knowledge would have seen at first glance to be authentic. He put it down as a fraud and gave to those present (who were greatly amused) a lecture to prove why it was so. "You see," he said, "the small round gray spots visible here and there on the walnut? Evidently the makers shot into the wood; some shots took effect hence you can notice small round holes, others did not take effect; hence the round gray spots." One of those present took a pin, dug into the "gray spots" showing that these, too, were holes produced by worms but filled with wax, too thickly applied by the servants of the house in their effort to clean the cupboard.

Finding Antiques in Italy

Even if a collector cannot travel in out-of-the-way places to hunt for antiques in Italy, the chances of finding good pieces in antique shops are still numerous, provided the purchaser has knowledge of his field or expert guidance. The article that will follow this one, will be written with the thought in mind to give a sufficient knowledge of styles to enable the collector in Italy to avoid the grossest mistakes and to choose his finds with adequate discrimination.

NOTE.—It will be observed that this article is written from the standpoint of one resident in Italy and acquainted with the native market for antiques and its peculiarities. Mr. Sartorio is, in fact, a Florentine. The general implication of his closing paragraphs seems to be that the average American will do well to purchase his Italian antiques in America after someone else has wrestled with the problem of their quality and has shepherded them past the customs barrier.—H. E. K.



Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department

THE DICTIONARY OF ENGLISH FURNITURE from the Middle Ages to the Late Georgian Period. By Percy Macquoid and Ralph Edwards, with a general introduction by H. Avray Tipping. 262 + xl pages; 547 halftone illustrations, 19 color plates. Charles Scribner's Sons, New York. To appear in three volumes. Volume I. Price, \$35.

THE literature of English furniture and furnishings has grown to enormous proportions. But, for the most part, the numerous contributors to its increasing bulk have all followed a similar method, that of an orderly historical discussion with its emphasis upon the evolution of successive styles. Within the limits of such chronological arrangement there has, almost invariably, occurred a topical treatment; but never one of such clear cut limitations as to facilitate the readiest reference. What Tollet-le-Duc did for architecture and Henry Havard for furniture—primarily that of France—had not been attempted on any similar scale in England prior to the forthcoming of this monumental *Dictionary of English Furniture*.

Perhaps this new *Dictionary* will lack the extraordinary scope of the work of Havard, who seemed to feel under obligation to recognize the right to consideration of every article even remotely connected with household gear; but the new work will surpass any previous production—of whatever nationality—in the quantity and excellence of its illustrations. Illustrations, after all, are the prime requisites of a reference book which purports to deal with things visible and tangible. There must be many and they must be autographically exact—a requirement technically impossible before the recent days of color photography and of perfected halftone engraving. With all due respect to the skillful and painstaking drawings, wood cuts and copper plate delineations of early furniture, which were the chief reliance of student and designer half a century since, it must yet be admitted that these eye-and-hand-wrought representations were largely responsible for that complete misunderstanding of early styles which characterized the period from 1830, or thereabouts, until the closing years of the century. Then the very exactitude of photography brought realization that the true charm of many things lies in their inexactitude. That was equivalent to a proclamation of emancipation to the arts of design.

The *Dictionary of English Furniture* has placed every mechanical device under tribute to ensure the perfect portrayal of the objects discussed. The page size, 10½ by 15¾ inches, permits the comparative display of a number of items—such, for example, as chairs—without sacrificial reduction of scale. A full page illustration of a single item is sufficient to enable satisfactory examination of minute details. When it is added that photography, engraving and press work are all of them beyond serious criticism, enough in praise of the illustrations, even of those in color, has been said.

The editorial sponsorship for the work should ensure the authoritative quality as well as the quantitative completeness of the text. Volume one, which is the only one of the trio thus far to appear, includes but the hitherto part of the alphabet—from *Abacus* through *Chairs*. It covers such important topics as *Robert Adam*, one page; *Ambry or Armoire*, three pages; *Baby cradles*, two pages; *Barometers*, nine pages; *Beds*, twenty-nine pages; *Bird Cages*, four pages; *Buffets*, ten pages; *Cabinets*, twenty-eight pages; *Chairs*, sixty-three pages.

Here, then, is biography in addition to history and criticism; the accessories of furniture in addition to chairs, beds, cupboards, desks, stools, chests and the thousand and one other articles of legitimate mobiliary equipment. It is almost inconceivable that *Abacus* to *Chairs* can include one-third of the subject matter of furniture, materials and things that must be considered before the

Dictionary of English Furniture is complete. Either the next two volumes will each be thicker, by inches, than the first, or the present limits of the plan will eventually undergo expansion, so that, instead of three volumes of *Dictionary*, we shall be offered somewhere from five to seven.

Of the two alternatives the latter is preferable. A really monumental work is under way, a work of such importance for all time that it should never be subject to revision and correction. The completely satisfactory outcome of such an undertaking may not be fully assured by advance planning—important as that is—but rather by such elasticity of scheme that, as the work progresses and expands, new arrangements may be readily made to meet the fresh demands of material.

But whatever its eventual size, the *Dictionary of English Furniture* will supply the one most comprehensive background for the understanding of American furniture. It belongs, therefore, in every public library, and in every private library which can accommodate such large and important treatises.

ENGLISH DECORATION AND FURNITURE OF THE EARLY RENAISSANCE (1500-1650). By M. Jourdain, New York: Charles Scribner's Sons. 305 + xvii pages; 427 illustration plates. Price, \$25.00.

IN the sixteenth century that most famous of modern institutions *The English Home* was invented and developed. Domestically the affairs of the nation had become reasonably stabilized; foreign relations were sufficiently cordial to permit increase in trade; and royal encouragement of mercantile pursuits was bringing into being a large and wealthy class of commoners, whose quickly acquired taste for the luxuries and elegancies of their time served but to stimulate the invention of new devices for comfort and display.

If, in the beginning, Henry VIII and his great courtiers set the pace, the number of those ready and able to follow was constantly augmented. Foreign artists and artisans were invited into England and brought with them knowledge of technical processes, such as those of terra cotta making and of preparing decorative plaster. Quite as important a foreign influence was exerted by actual objects of use and decoration—such as furniture and textiles—which were imported from the Continent, and by the foreign pattern books which the art of the engraver, supplemented by the printing press, placed impartially in the hands of the designers and fabricators of all nations.

Thus the ideas, the materials, the money and the fresh enthusiasm were simultaneously joined. The so-called Tudor style was the result—the style on the whole dearest to all folk in whom there is a trace of English breeding.

In her book *English Decoration and Furniture* Miss Jourdain has traced the development of this style and has described and illustrated its characteristic forms. She must be credited with the accomplishment of a really extraordinary piece of work. It is one thing to bring together agreeable and pertinent illustrations. It is quite another to make a selection which gives the student some opportunity for comparison of similar examples, and which offers him the further enlightenment as to structure and proportion which measured drawings afford. Miss Jourdain has accomplished an exacting task of selection from what must have been a vast amount of alluring material. The ordering of her material is likewise excellent; first a series of interiors—actual or restored; then the pictures of their details: woodwork,—including its carving, inlay and decorative painting,—plaster, glass and glazing, the chimney piece, the interior porch and door, the screen, the staircase, and, lastly, that element needful to unify and humanize the dwelling—furniture.

Dealers and Collectors Visiting England

are cordially invited to call and inspect one of the largest and most interesting stocks of *Genuine Antiques* in the country.



AN extremely fine Chipendale period clock in a wonderfully fine carved and inlaid case, in absolutely mint condition, never been tampered with.

Forty other clocks in stock, in oak, walnut, and mahogany cases.

Set of four Stuart period armchairs all to match, in walnut.

Pair of beautiful cut-glass candelabras, each fitted for ten candles, originally made for Josiah Wedgwood's house, in Etruria, Staffordshire.

Several extremely fine Elizabethan and Jacobean period oak cabinets and chests.

Fine selection of Phyfe period dining tables, card tables and side tables, and several sets of late Sheraton period chairs, which are extremely good value at present.

A great variety of Windsor arm and single chairs, and rush seated chairs, with ladder and spindle backs.

Very large stock of pewter, candlesticks, pepper castors, salt cellars, mustard pots, and tankards, including a few rare lidded ones.

Small selection of English silver, and a particularly good selection of original Sheffield plate.

Mask jugs, Toby jugs, and Sunderland and Wedgwood lustre.

J. CORKILL

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Cables: Antiques, Birkenhead 20 minutes from Chester

This last topic considers not only the various major articles of household gear, such as tables, chairs, beds, cupboards, chests and the like, but those details concerning which the average student finds more difficulty in obtaining information, namely, metal work, such as andirons, grates, light fixtures, hinges, casement fasteners and locks. A page size of approximately 10 by 13½ inches offers a field for the adequate display of all the various items shown.

The text is more expository than meticulously critical. Considerations of the lineage of great houses are providentially omitted. What was used, when it was used and where it came from are viewed as the important questions concerning all decorative items. They are answered with due care and exactitude and with constant reference to supporting authorities.

The architect, designer, interior decorator, and home builder who is concerned with the proprieties in his use of the historic styles will find this volume perhaps the most satisfyingly inclusive work of reference for its period which is obtainable today. The work should likewise prove a boon to the research departments of the cinema.

New York in Auction and Exhibit

Reviewed by W. G. BOWDOIN

Not every one has been accustomed to regard the auction galleries as educational. The auction sale has been considered a quick way of realizing cash for merchandise. But it is nevertheless true that the most important auction houses in New York, London and Paris do a considerable amount toward educating the public. This is due to the many pre-sale exhibitions of goods, and the publication of catalogues, which are, for the most part, prepared by experts. These things more or less impress the lover of art and are educational, when one stops to think about the whole matter.

* * *

NOTES OF SALES

THE auction business for the past month has not been exceptionally lively. Some important sales were held at the Anderson Galleries, among the most interesting that of Sumner Welles, whose screens and kakemonos had all the glamor of an exhibition at the Metropolitan Museum. The C. M. Traver Company sale is scheduled for April 17 and 18.

The Clarke Art Galleries, Inc., sold the European furniture, both antique and reproduction, of the Aimone Manufacturing Company of New York. This gallery's chief event for April is the Edith Rand sale of early American furniture. The sale, which takes place on April 1, 2, 3 and 4, is attracting exceptional attention since the material is known to be of unusual excellence. The prices established should come very near to being accepted as standard for the types offered.

At the American Art Association, among other sales, was that of the Doten collection of Portland, Maine, with its historical furniture of the Knox family, and of the Wadsworth family, of which latter Longfellow's mother was a member.

* * *

THE NUTTING COLLECTION IN HARTFORD

The Wallace Nutting collection of early American furniture is now to be seen at the Wadsworth Atheneum in Hartford, to which institution it has been loaned by its joint owners, Wallace Nutting and J. Pierpont Morgan. Mr. Morgan has recently acquired a half interest in the Nutting collection, and it is by virtue of that fact that removal to the Atheneum has been made.

A private view was held early in March and the exhibit is now open to the public. The Nutting collection is confined exclusively to early American furniture antedating the second quarter of the eighteenth century. The bulk of it is safely to be assigned to the seventeenth-century proper. It may safely be characterized as the largest and most comprehensive single collection of the period.

Lovers of early American furniture will breathe a sigh of relief to know that, thanks to Mr. Morgan's generous action, this precious inheritance is now safely housed where the risk of fire is negligible.

* * *

STAMP EXHIBITION IS BEING ORGANIZED

Members of the Collectors' Club, No. 120 West Forty-ninth Street, New York, and other prominent philatelists, who are planning for the

international stamp exhibition in New York City next year, are organizing working committees and preparing tentative plans for that event. Under the guidance of Charles J. Phillips, with the co-operation and assistance of several others who have had experience in the management of stamp exhibitions and who have attended recent events of that character abroad, a preliminary programme of the various classes and awards has been drawn up, but it will probably be several weeks before it is definitely approved.

The last international stamp exhibition held in this country was in 1913, in the rooms of the Engineering Society in 39th Street and attracted many of the leading foreign philatelists. One of the prominent exhibitors at that time was the late Henry J. Duveen, who won the chief award and many medals. Since his death his collection, which was valued at \$1,000,000, has been dispersed. Many of the Duveen stamps were purchased last year by Arthur Hind, the Utica textile manufacturer, who is credited with owning the most valuable stamp collection in this country.

The international exhibition of 1926 will be held in October if the present plans are carried out.

Evidence that early Spanish stamps have a great interest for advanced collectors, was shown in the auction sale recently held by the Y. Sourven Company, of Nassau Street, when \$3,450 was paid for a complete uncanceled sheet, containing 255 stamps of the first stamp issued in Spain, the 6 cuartos, 1850. This issue of stamps was in use for one year and was printed from two plates. The sheet sold was from the first plate and is the only complete sheet from that plate known to be in existence. It was bought by a New York philatelist.

A collection of 1,500 Civil War envelopes, with patriotic devices from both the Northern and Southern States brought \$172.

* * *

THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art has recently added to its collection a slipware dish made by Thomas Toft (English) circa 1670. Within a trellis border it depicts Charles II hidden in the oak and at either side the royal supporters, the lion and the unicorn. The decoration is in dull



red, brown and white slips upon a white slip ground, covered with a yellowish lead glaze; on the reverse side, the reddish buff ware is left exposed.

Another outstanding object among the Museum's recent accessions is an Empire *psyche* or cheval glass. It is veneered with burl'd amboyna wood and has ormolu mounts of rare quality. The vertical members of the frame are adorned with gilt bronze arabesques terminating at the top with lyres and interrupted halfway by rosettes from which spring cornucopia-shaped candelabra. The bottom member of the frame has alternating griffin and anthemion motifs, while at the top appear medallions with butterflies and winged figures holding garlands and palm-fronds. The cresting is completely of gilt-bronze and represents two winged figures supporting a laurel wreath.

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of fifty cents*

Announcing the Sale by Auction of SALLIE KEGERRIS' Rare Collection of Early American Antiques

Two Sale Days

Monday and Tuesday
April 27 and 28, 1925

Beginning precisely at 9.30 a. m. each day.

The several thousand articles to be offered in this sale constitute a carefully selected and slowly accumulated stock gathered in the past 12 to 15 years.

Early American Furniture

Solid walnut arch door Corner Cupboard with H hinges, a few other Corner Cupboards, Chest of Drawers, old Bureaus, walnut Chest with two drawers, date inlaid with initials, "1789—L. I. & Z. W."; Tilt-top Table, unusual pine three-leg bedside Table, 10 Farm Tables, Wing Tables, Ball and Claw-foot Wing Table, Bench Table, Stretcher Doughtray, Settees, Beds, Windsor Chairs, Comb-back Chair, several sets of old-fashioned Chairs, original Paintings, Sofa, etc.

Glass

Five pieces Stiegel—Blue Spiral Sugar-bowl with scalloped base, height 4¾ in., proof condition; Stiegel Amethyst Spiral Creamer, height 5¼ in., proof condition; Blue Spiral Perfume Bottle; Stiegel Stein, height 6½ in., with beautiful decorations; Stiegel Stein, height 5¼ in., decorations, all in proof condition.

Sandwich Glass; Early Jersey and any amount of other glass. 100 bottles.

China

Sandusky Platter, length 16½ in.; pair of large Soup Bowls with scenes of the *Upper Ferry Bridge over the Schuylkill*; large collection of plates in pink lustre, and by such makers as Clews, Stubbs, Wood, Wedgwood and others, and a general assortment of other china.

Lustre—Large Cornwallis Pitcher, height 7½ in., and about two dozen other small and large lustre Creamers, some with raised decorations, Mugs, pink lustre Cups and Saucers, silver lustre, etc.

Pottery—Rare pottery, Crown Sugar-bowl Top and about 600 to 700 other pieces of pottery.

Special Mention

Weather Vane with bird and hearts (date 1670), the most unusual wrought-iron piece anyone has ever seen.

Hand-painted and Cut Valentine Picture, date 1790.

Queen Victoria Picture, needle-point in wool (size 26" x 36"), in splendid condition.

Anyone interested in antiques should make a special effort to attend this Sale as this collection comprises many rare pieces not mentioned.

Sale to be held in the Auditorium of the Neptune
Fire Engine Hall at

Richland, Pennsylvania

Midway between Reading and Harrisburg.

Sale to be conducted by

L. J. Gilbert, Auctioneer, of Lebanon, Pennsylvania.

Circular will be mailed upon request. Write L. J. Gilbert, Lebanon, Pa., or Sallie Kegerris, Richland, Pa.

The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

SIMPLE PUNISHMENT FOR WOOD BORERS

Advice on the subject of outwitting the worm has been prompt in appearing in response to last month's query. Herbert N. Hixon, of West Medway, Massachusetts, offers helpful information on this subject. He writes that several years ago he came into possession of a very old maple chair which was badly worm eaten. The chair, which was painted black, he received sometime in June. Within a few days after its arrival he noticed what seemed to be new holes, and a little later tiny trails of sawdust were discovered on the floor.

In this predicament Mr. Hixon consulted several dealers and collectors, but without success. He finally decided that, if he did not wish to see the chair fall to pieces, something would have to be done. He resolved upon constructing a box large enough to hold the chair, and was about to embark upon a process of fumigation, when he happened to mention the matter to a neighbor.

The neighbor happened to be a very old lady. She scoffed at the idea of difficulty in dealing with worms, and instructed Mr. Hixon to put his chair out of doors, and apply liberal quantities of kerosene. This he did, pouring a second libation when the first had dried in. The worms disappeared, never to trouble him again. As he remarks, the method is indeed both inexpensive and simple of application.

THE INCONVENIENCE OF THEFT

Speaking of thefts of antiques, a topic touched upon last month, the Professional Side is in receipt of some congratulatory correspondence. Apparently many have suffered from theft, who have hitherto made no public clamor about it. But as one correspondent says: "Such losses are liable to injure the trade of legitimate dealers. It would almost seem well to urge some form of self-protection against the clever thieves, particularly since a dealer found in possession of stolen goods, acquired however innocently, may be liable for their restitution at his own charges."

FRENCH INFLUENCES ON EARLY AMERICAN FURNITURE

When people speak of early American antiques, they are likely to have in mind only those types which were inspired by the designers and craftsmen of England. There were, however, other influences than those of England at work among early Colonial cabinetmakers, and still clearly observable in many interesting old pieces which today make their appearance.

The earliest American Colonial furniture is perhaps that of Spanish origin—the so-called "Mission Furniture," though just as much of it was used in the early Spanish ranch houses of the South West as in the Missions. Specimens of this type of furniture are occasionally picked up today along the valley of the Rio Grande River and in Southern California.

New York, New Jersey, western Connecticut and parts of Pennsylvania all produced furniture in which the actual touch of Dutch cabinetmakers appears to be traceable; and, again, in parts of Pennsylvania one encounters evidences of a sturdy English tradition side by side with that which is unmistakably not Dutch, but German.

To English sources, once more, we trace the design of the greater part of the New England furniture which was produced along the seaboard of Rhode Island, Massachusetts, New Hampshire and Maine. But it must not be forgotten that farther north were colonists from France, who were providing themselves with household goods patterned after the traditions of their forefathers. Some early American furniture bearing indications of this old French influence has begun to drift into the markets from northern Vermont and Maine and the borders of Quebec. Some of it is so like what is called the New England tavern type as to be easily mistaken for it. A good deal of it appears to be very old—often with a pronounced seventeenth century aspect. This early American French-influence furniture is, however, worth recognizing and cherishing for its own sake, and it is well worth the special attention of dealers and collectors.

The particular items thus far observed are chairs, tables, great sideboards of pine with carved drawer fronts and panels, an occasional bed settle, and here and there a chest. Walnut appears occasionally and a bracket arm wainscot chair of Louis XIV provincial type in pine and elm is reported.

Where turnings occur on this furniture they are very characteristic. Often they are more delicately fanciful than corresponding English types, and a striking peculiarity occurs in the tendency to finish stretcher turnings without rectangular blocks at the ends or with blocks much smaller than is usual in contemporary English practice.

REFINISHING OLD WOOD

Almost every cabinetmaker has his own pet and often secret process of refinishing old woods, particularly those which have been scraped to remove overlays of paint. Yet the Professional Side believes that all might benefit from a discussion of what might become standard practice with regard to the results to be sought in finishing.

For example, it is only within a few years that the habit of finishing maple to look like mahogany has been abandoned.

Just what is the proper color now to be sought in maple, and how is it best obtained?

Should maple—particularly curly maple—be oiled, or merely shel-lacked and allowed to tone naturally with the process of time? Should any stain be used; and, if so, what should it be?

Maple alone offers questions that will take columns to answer. Why not begin with it?

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

213. C. L. S., *New York*, has a pitcher nine and a quarter inches high medium blue in color, with a high glaze. Upon the bowl appear six oval panels, with raised designs showing monkeys engaged in various activities.

Monkeys, represented in more or less human guise, were a favorite device of the eighteen eighties. Possibly this pitcher owes its origin to that fad. Has any reader an alternative suggestion?

214. A. H. C., *Ohio*, adds another name to the list of little-known lithographers, published recently, namely *Capewell & Kimmel*. A print entitled *She Sees Him Coming* bears the name of this firm, and the address 254 Canal Street, New York. The owner believes that the picture, which is richer in coloring than most of the Currier & Ives products, dates from the early sixties. Can anyone confirm this theory?

The same correspondent would like to know when and where *W. Greaves & Sons* made cutlery. She possesses two two-tined forks and knives with stag horn handles, made by this firm.

Cutlers as such have not apparently received the attention properly due them. In Bradbury's *History of Old Sheffield Plate* however, the name Greaves occurs frequently among silversmiths and makers of plated ware in Sheffield, England, during the last quarter of the eighteenth century. Although W. Greaves is not mentioned, it seems not unreasonable to assign to his more prosaic activity a similar location and date.

A further query concerns the proper appellation of heavy, short-stemmed goblets of glass, frequently called "rummers." Are these of English or American make, and were they in use in taverns in this country?

The term indicated is considered correct for the type of goblet described, a type which was produced in this country as well as in England, and which most certainly found a no less general welcome on this side of the Atlantic than on the other.

Upon some flat pieces of Sandwich type glass in the "snake-skin" pattern this enquirer finds a design, consisting of crossed swords and a Maltese cross.

The emblem suggests one of the many secret brotherhoods of the United States.

215. E. F. M., *West Virginia*, owns a white earthenware teapot decorated in relief, and bearing stamped on the bottom *T. & R. Boote, Grenade Shape*. The piece is said to have been brought from Ireland.

Rhead's *British Pottery Marks* informs us that the firm of Thomas and Richard Boote purchased in 1850 the Waterloo Potteries, which had been in existence since the late eighteenth century. The firm is still exporting goods for the American market.



Do Your Own Stencilling

THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

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DURING April we will have on view and for sale a small collection of AMERICAN PEWTER. Choice examples are included of the work of Eighteenth Century Pewterers such as the Austins, Richard and Nathaniel, of Boston; Melvil of Rhode Island; Danforth of Norwich, Conn.; Badger of Boston and Gershom Jones. The collection shows a splendid assortment from the eight inch plate makers; many fine examples of 13½-inch deep plates or chargers; basins of different sizes; porringers, mugs, beakers, lamps and candlesticks. This will afford collectors an exceptional opportunity to fill in at reasonable prices many gaps in their collections of American Marked Pewter.

GLASS FLASKS AND BOTTLES

AT the same time we will have a special exhibit and sale of Early American Glass Flasks and Bottles. It will include many examples of choice eighteenth-century pattern molded flasks typical of the finest Stiegel output and flasks from other early factories where Stiegel workmen, after the failure of that earlier enterprise, were unquestionably employed and followed Stiegel technique in color, form and decoration. The display of later, early and mid-nineteenth century flasks and bar bottles in their great variety of historical, patriotic and political designs and inscriptions, coupled with a marvelous range of colors will be well worth seeing. Our usual large stock of these interesting flasks has been augmented by the recent acquisition of a small but particularly choice collection formed a few years ago by one of the leading amateurs in the collecting of Early American Glass. Visit our shop during April and see what a fascinating appeal is contained in a typical collection of Early American Flasks, even though empty.

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WHY PEWTER?



THOSE who collect pewter for its charm of form, texture and color, will not long remain content to confine their purchases exclusively to the output of American pewterers.

There is just one book that attempts to point out the main characteristics of various European national types of pewter. That book is:

National Types of Old Pewter

By HOWARD HERSCHEL COTTERELL

F. R. Hist. S., F.R.S.A.I., Etc.

It is a reprinting, with additions, of the valuable series of articles which this international authority contributed to *ANTIQUES* in 1923-1924.

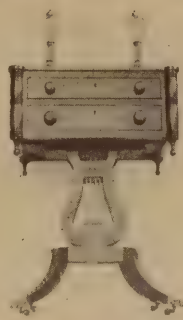
It is carefully arranged, well indexed, and carries some hundreds of illustrations.

The edition is limited to 1000 copies; the type has already been distributed. As this is the first book to be published by *ANTIQUES, Inc.*, it is likely, in time, to gain value on that account, aside from the fact of its worth as history.

Publication date, April 1, 1925. Orders carrying check for \$3.00 will be filled in order of receipt.

NOTE: It should be understood that *National Types of Old Pewter* does *not* concern itself with the American ware and its makers, but solely with European types and their characteristics.

ANTIQUES, 683 *Atlantic Avenue*, BOSTON, *Massachusetts*



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will repay you

BESIDES this beautiful Duncan Phyfe sewing table we have maple for the dining room: chairs, table, sideboard—all original and in good condition; table and Windsor chairs for the breakfast room; Sandwich lamps in pairs; candlesticks with blown glass tops and pressed bottoms 10 inches high; copper lustre pitchers and mugs; also silver, copper, brass, etc.

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PHILADELPHIA type lowboy; moulding under the top; long upper drawer; three small drawers; scrolled skirt; no carving except on feet, which are of the trefoil club type. A choice example in excellent condition.



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Write me your wants. I can probably fill them.

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Gate Leg
Stretcher
Tap
Rope Leg

Chests

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Walnut Dower
Pine Sea
Maple Blanket
Pine Blanket

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Set of Curly Maple
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Sewing Stands, Candlestands, Silver Tea Sets, Sheffield Candlesticks,
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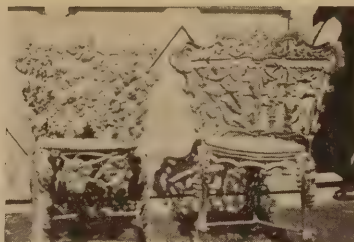
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A very fine specimen of swell front mahogany bureau, inlaid, with

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About 2½ pounds per seat required

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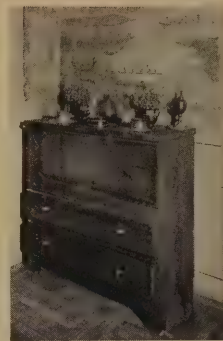
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Also several pairs of opalescent and yellow glass curtain knobs, a good collection of copper lustre and choice glass, the result of the winters collecting.

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Windsor chairs.

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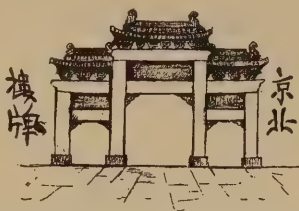
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Tip and turn mahogany tables, claw and ball feet.

Candlestands.

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Very fine Pennsylvania dower chest, inlaid.



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During the month of April, therefore, it will be offered at prices low enough to make possible rapid sale. Here truly is an exceptional opportunity for collectors to get some very fine pieces at inviting prices.

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Custom built throughout, making it the choice of the most discriminating musicians for the past 88 years.

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Reproduced from Spinet 108 years old

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Decorated with OLD FASHION PLATES



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SLEIGH-FRONT and pillar-post bureaus in mahogany, \$25. Cottage or spool beds in maple, all full size, \$25 for two beds complete. I can furnish these in exact pairs which can be cut down to single bed size. I have 100 such beds. I have many four-post beds with posts delicately turned, headboards and rails left in original condition. These beds are all in maple, genuinely old, smoothed by the turner and ready for finish. I can furnish these also in pairs exactly alike, \$25 per bed. A full set of new bolts will be given with each bed.

Carved sofas (rose or grape carving), from \$25 to \$35; armchairs and rockers to match, from \$15 to \$25; side chairs to match, \$7 to \$10; many slip-seat maple fiddle-back chairs in pairs, \$10 each, no full sets; Windsor chairs in sets of 6, at \$35 per set; one set of 6 side arrow-back chairs and one armchair, \$50 the set, fine condition; three slat-back chairs with new rush seats, \$7.50 each, any quantity; four slat at \$15; four slat arm rockers at \$20, some especially good ones; bow-back arm Windsors at \$25, only a few of these; side bow-backs, \$10 to \$15, no full sets.

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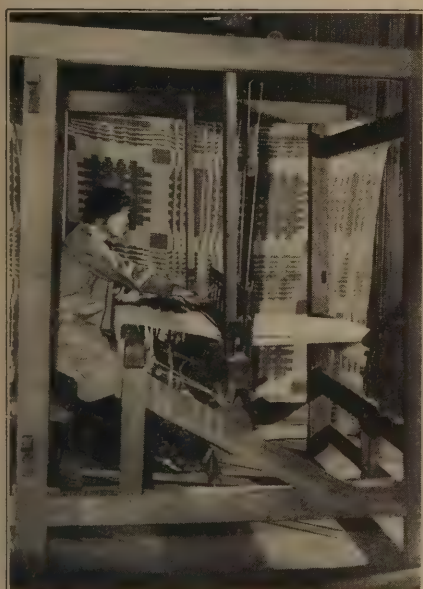


A fine fruitwood highboy on four cabriole carved legs with claw and ball feet, reminiscent of the Savery School in Philadelphia

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You Can Reproduce the Old Colonial Patterns and Fabrics

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Chippendale serpentine front desk,
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The model was built in Ireland by an old sea captain and holds a long and interesting history. It has been across the Atlantic three times and has seen over one hundred birthdays. It will be sold to the highest bidder.

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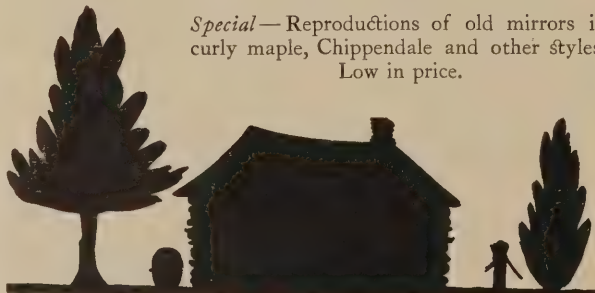
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Fine old brasses. Small 18th century mirror.

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A PEWTER TEAPOT marked R. Dunham; a small pewter plate; two pewter spoons, dessert size; a pair of vaseline yellow candlesticks; brass andirons. Drawn rug with horseshoe enclosing words *Good Luck*; opalescent mirror knobs, matched goblets, comport, etc.

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Hall Clocks

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By private sale, in her own home, is disposing of a large collection of genuine antiques, including many rare pieces of Early American, English, Spanish, and Italian furniture, rugs, prints, glass, and china.

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A PAIR of beautiful miniatures, excellent condition, original frames; history to purchaser.

A Chippendale side table, beautiful wood, all original condition.

A walnut step cabinet desk, all original brasses, period 1710; an unusually fine piece ready for use.

A very unusual small Dutch table, walnut, club feet, all in good condition, top 36" x 27".

A Pennsylvania Dutch birth and baptismal certificate, tulip and diamond decoration; a very good piece.

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Two little tables, one signed by Riesener, one signed by Roussel, cabinet makers to Louis XVI.

Kings, Cardinals, Grantees, Court Beauties have taken their chocolate from these polished surfaces.

They ennoble the possessor and exalt their whole surroundings.

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Objets d'Art

A Springfield Shop

OFFERS THIS MONTH

BONNET-TOP bureau secretary; small maple pewter dresser; small, early American tall clock movement; signed *P. Clap*; pewter communion set, 8 pieces; 2 early baby high-chairs; bird's-eye maple bedside stand; Phyfe period drop-leaf table; Sheraton baby chair; early wrought-iron, ring-shaped, door knocker; iron Betty lamps. Also large assortment of china, pewter, and glass.

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CONTAINS a completely revised list of American clock-makers with dates and available biographical material; a condensed list of English clock-makers, including all major names; a clear-cut résumé of the history of clock-making, 250 illustrations of clocks, American and foreign, described and dated. Beautifully printed and substantially bound, it is a pictorial guide to old clocks that has no counterpart.

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I HAVE BEEN a dealer and collector of antiques for the last 35 years, and my experience has taught me when and where the best pieces are obtainable. My men are constantly canvassing New England for rare and interesting specimens and bringing them to me. If you are interested in purchasing anything special let me know your wants because I can probably fill them.

When in Boston you will find the Seavey Farmhouse, located at Ward and Parker Streets, near the Boston Art Museum, well worth your visit.

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Chippendale Cherry Slant-top Desk with Broken Arch Secretary Top



SIX-LEGGED burl walnut dressing table; cherry swell front Hepplewhite bureau with inlaid curly and bird's-eye top; Jacobean carved hickory settle; small curly maple slant top desk; three-drawer curly maple bureau; bonnet top walnut highboy with Spanish feet; mahogany drop leaf dining table; small Phyfe sewing table; one mahogany and two pine dressing tables; one mahogany sewing table; carved oak chest; Hepplewhite cherry swell front inlaid bureau with bracket feet; Sheraton canopy top bed, posts delicate and all fluted; very old mushroom armchair in maple with rush seat; Windsor comb-back rocker, nine spindles; two fine old Windsor armchairs; bell flower Sandwich glass; *Howard & Davis* mahogany banjo clock; large oval mirror in gold leaf; *Currier & Ives Noah's Ark, Penn's Treaty with the Indians*; Empire card table; curly maple courting chair; mirrors with original pictures; pewter; twenty hooked rugs; seven foot carved bed; *Success to the Railroad* and quart violin flasks; quilts; bandy leg Dutch drop leaf cherry table. One cherry lowboy with carved fan.

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Furniture, rugs, mirrors, prints, glass,
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Crammed full of fine interesting old things from cellar to garret. Dealers interested in furniture in the rough especially invited.

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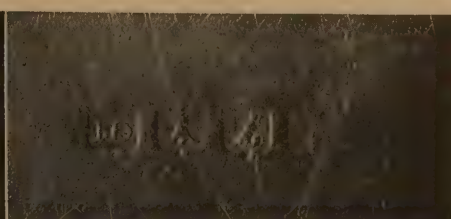
PROSPECTIVE ADVERTISERS may be interested in a little booklet on how to advertise antiques which is now ready for distribution. It will be mailed on request, and without obligation, to dealers in antiques and to those in allied fields.

Advertising Department

ANTIQUES, Inc., 683 Atlantic Avenue
BOSTON, MASS.



A Plate by Joseph Danforth is a rarity of American Pewter. So clear a mark is yet rarer.



Whatever else I have of antiques is equally choice of its kind. I invite inspection.

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For secretaries and highboys of broken arched type. In all woods.

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EARLY PENNSYLVANIA DUTCH WAINSCOT CHAIR in Walnut. Excellent condition, absolutely authentic.

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Tucker Pitcher
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It contains, now, some marked American Pewter, 50 early
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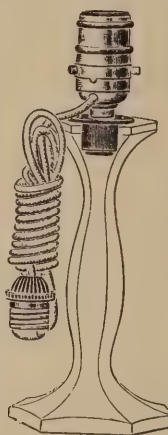
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The Security Electric Attachment for electrifying
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1912. Editor, Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.;
Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston,
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(Signed) LAWRENCE E. SPIVAK, Business Manager.

Sworn to and subscribed before me this 13th day of March, 1925,
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Announcing a Change of Location



SOON after April first, my friends and clients will be invited to inspect my new shop at STAMFORD, CONNECTICUT. Here I shall continue to carry only the more desirable items of antique furniture, glass, china, and metal wares, together with appropriate decorative accessories. Pending publication of my exact address, may I call attention to the opportunities offered by the public sale of my present collection which was announced in the March issue of ANTIQUES.

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Little Old Colony Pieces

THREE iron Betty lamps, various types, \$8 each. Typical well sweep bucket, leather flap interior, A1 condition, artistic iron handle, \$5. Eighteenth century fireside chair foot stool, mahogany "tab-eared" feet, embroidered cover, strong and perfect, \$12. 12" high, heavy pierced tin lantern with latch, 3 oblong glass windows, ring top handle, perfect, \$10. 16½" x 19½" clear red copperplate chintz, no holes, 1790, long S used in data, "*The Cotter's Saturday Night*, engraved by Robt. Gray, from a drawing by David Allan in the possession of John Man, Esq., Plantation Glasgow;" a true collector's piece, \$35. Six pewter presentation teaspoons, heart design, \$5. An 18 candle mold and some yards of candlewick, \$4. An early locomotive chintz, copper plate print, \$20. A mended Delft tile, *Moses and Serpent*, from Robt. Morris House Fireplace, Philadelphia, Pa., the home of Washington; collector's piece, \$25. Very early rock maple field bed, head board missing (interesting turnings), \$35. Early American pottery two-handle jar, known as *Captain Kidd's Pocket*, \$10. Also some eighteenth century Oriental rugs. A few left from a well-known collection, including one very old flowered Persian pear centre, Saraband, five borders, mellowed colors, size, 3 feet 6 inches by 6 feet 1 inch, \$200. Large old blue royal Kermanshah, 5 feet 7 inches by 9 feet 8 inches, very fine knots to square inch, almost impossible to find on market today, \$325. A Turkish dancing mat, Chinese influence, very fine knots, like a jewel on the floor, 4 feet by 6 feet, 5 inches. Price, \$175. In good condition, all collector's rugs.



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The background is white with designs in delightful warm tones of gray and sepia.
Our collection of reproductions of old prints is most interesting.
If you contemplate papering one or more rooms we will gladly prepare and forward samples to you on approval. Please give style and size of room.

The OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street, Baltimore, Maryland



TEA SERVICES

IT is almost impossible to find old American or English tea services on the market. The small number left to posterity by our forefathers are either in museums or private hands. It is necessary, therefore, to resort to reproductions or adaptations. We make both.

The service pictured is an adaptation. It is beautifully designed and made, and will become increasingly valuable with the years.

Some rare American silver on exhibition and for sale

GEBELEIN

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A name that stands for the finest in silver

BUYING ANTIQUES IN THE RIGHT MARKET



HE shrewd buyer of bonds does his purchasing when he knows that conditions are right for it.

The veteran collector enters the antique market at a time when he believes that major buying movements have relaxed and that the reach of his dollar is correspondingly increased.

¶ It is the business of the investment banker to tell his clients when to do their buying. It is equally the business of the adviser in antiques to make similar suggestions in his field.

¶ I am therefore taking this opportunity to point out that the antique market is now slipping into the between seasons period. Dealers who go abroad for the summer like to reduce stock. Some of the best auctions are booked for the season's end.

¶ Hence I recommend to readers of *ANTIQUES* that they check over their requirements and let me know what they are. I should be able, either at the auctions or through private negotiations, to fill such requirements advantageously during the next few weeks.

I. SACK

85 *Charles Street*, BOSTON, MASS.

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

GLASS in horn of plenty design. Give details and price. RUTH W. LEE, Pittsford, N. Y.

BOHEMIAN GLASS with cutting through heavy colored overlay on clear glass ground. E. H. SCHELL, 4 Shady Hill Square, Cambridge, Mass.

EARLY AMERICAN FLASKS, BOTTLES, blown three-mold glass, will buy or exchange. Unusual items particularly desired. F. B. MECHIOR, 405 Shorb Avenue, N. W., Canton, Ohio.

GLASS WORKS, dial, weights, pendulum in running order for grandfather's clock. State size dial, condition and price. J. M. FISKE, 63 Washington Street, East Orange, N. J.

OLD MAPS, not later than 1860, in good condition. Old brass and wire fenders; antique brass jamb hooks; pewter with following marks: R. A., Boston; Thomas Badger, Boston; Wm. W.; F. Bassett, New York. Please give full details and price. No. 565.

EMPIRE MAHOGANY CONSOLE TABLE, marble top and legs, large wooden claw feet, carved gilt cornucopias on under stretcher, mirror between top and stretchers. Approximate dimensions, top 3 feet 8 inches; width, 1½ feet; height, 3 feet. Answer giving full description and stating price. Mrs. A. G. MORRIE, 153 East 61st Street, New York City.

OLD COLORED GLASS LAMPS, also Currier & Ives hunting prints. State condition and price. CLAIRE H. DAVIS, 11 South Hawk Street, Albany, N. Y.

PENNSYLVANIA CROSS-STITCH RUG. State condition, size and lowest price. No. 566.

COLORED PRINTS by Currier & Ives and N. Currier. State condition. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, N. Y.

GLASS FLASKS. I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

AMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, JR., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ARWOOD, 683 Atlantic Avenue, Boston, Mass.

BOOKS on the Townsend family; any monthly parts, illustrated by Cruikshank; Hill's *Map of Philadelphia*, 1808; Cox's *History of the Sterling Furnace*; Shotwell's *Annals of Colonial Ancestors*; Publications of the Genealogical Society of Pennsylvania. No. 569.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps, and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

AMERICAN MARKED PEWTER FLAGONS, tankards, porringers and deep bowls; also claw and ball foot shell carved lowboy with original brasses. Private collector, C. KAUFMANN, 244 Prospect Street, Nutley, N. J.

COLORED PRINTS by N. Currier or Currier & Ives. Also English and French colored prints and engravings of early dates. FRANCES EGGLESTON, Oswego, N. Y.

GLASS CUP-PLATES; historical flasks; prints; American pewter, silver and copper lustre; any genuine antique; buy, sell, or exchange. Jos. YAEGER, 1264 East Third Street, Cincinnati, O.

OLD WORCESTER CHINA, 1751-1800, blue and white or enamel color decoration, marked or authenticated, desired by private collector. THOMAS G. SPENCER, 9 Oliver Street, Rochester, N. Y.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLORED PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENSSELAER, Peterborough, N. H.

SPACE IN WELL-LOCATED HOUSE or tea room or small antique store preferably near Bridgeport or New Haven on State Road. State full particulars. No. 568.

HISTORIC FLASKS. I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

FOR SALE

EARLY AMERICAN FIRESIDE WING CHAIR, original condition, \$200. In pine the following: corner cupboard, \$85; bed, \$50; dressing-table, \$50; hutch table, \$35; child's cupboard, \$45; cradle, \$15; child's high-chair, rush seat, \$25; two-drawer stand, \$42.50; two Pennsylvania five-slat rockers, \$40 each. Also grandfather's clock, Hoadley works, pine case, good running condition, \$85; small loop-back Windsor chair, \$40; Windsor stool, \$10; five-gallon grey stone churn, blue decoration, \$10; curly maple and cherry bottle bureau, \$175; curly maple stands, \$35 each; curly maple bed, \$75; old bird cages, \$5 to \$75; also collection of small Bennington pieces. HOWARDS, 140 Bedford Avenue, Buffalo, N. Y.

I START AWAY MAY 1 for season's buying, (summer address, Loudon, N. H.). I still have 300 good pieces to close out at attractive prices; dealers preferred; gate-leg, tavern, duckfoot, butterfly stands, all kinds of chairs. SHAY, 54 Broadway, Somerville, Mass.

BARBER'S BOOK of early American glass, a limited number of copies reprinted at \$5. HARRY STONE, Old and Rare Books, 137 Fourth Avenue, New York City.

SOLID MAHOGANY WHATNOT, flat, with drawers, belonged to John Mitchell, Irish Liberator; cherry drop-leaf pedestal sewing-stand, Phyfe, dated 1819 by maker; mahogany candlestand; rosewood melodeon; Chippendale mirror; pewter candlesticks; footstools; printed list. H. ANNIS SIAFTER, Belmont, N. Y.

BLUE DISH, 9½" x 7½" x 2" deep (Mass. Arms), bottom, eagle 13 stars; blue cup, eagle 13 stars; Stiegel flip, 6", etched, perfect; Bristol mugs, plain and opaque; complete old fireset; 6 Bunker Hill cup-plates, star over monument; 6 heavy Sandwich goblets, cable pattern, perfect. No. 571.

HISTORICAL BOTTLES; cup-plates; Stiegel; paperweights; Curriers, *Starting Out*, *Arguing the Point*, *Summer Shades*, *City Hall*, N. Y. All proof; photographs. Price list. RICHARD NORRIS, Queen Lane and Stokley Street, Falls Schuylkill, Philadelphia, Pa.

AMERICAN PEWTER made by Hamlin, Boardman, Danforth, Porter and A. Griswold. B. A. LORING, 91 Woodland Avenue, New Rochelle, New York.

STORAGE CHEST, walnut with brass escutcheons; beautifully carved Italian chest, small, over 100 years old; Greek Bible, 300 years old; large assortment antique furniture, coverlets, glass, pewter, etc. Photographs. CRAWFORD STUDIO, 528 Main Street, Richmond, Ind.

TWENTY RESTORED HIGHBOYS AND LOWBOYS, \$50 to \$150. We want old tops and bottoms to highboys. OLD HIGHBOY RESTORING SHOP, 14 Summer Street, Malden, Mass.

TWO CURLY MAPLE CORD BEDS; 3 mahogany dining tables; Currier prints; pewter; glass; *Godey's* and *Peterson's* plates. RUTH C. LIPPERT, 127 College Avenue, Ithaca, N. Y.

STIEGEL WINE JUG; Sandwich glass; Liverpool pitcher; pair dolphin comports; pair Staffordshire spaniels, 9½ inches with lustre spots; Chippendale mirror; Washington iron holder; two Staffordshire groups of Queen Victoria and Prince Albert with two children; drop-leaf tables, curly maple, walnut and cherry. Mrs. M. P. BERKSTRESSER, 333 East Princess Street, York, Pa.

WONDERFUL GOLDEN AMBER "GRANDFATHER" BOTTLE, holds more than a quart, authentic, thin and light, perfect. First \$75 gets it. J. RODNEY GRAGO, Bainbridge, Ohio.

TWIN FOUR-POSTER BEDS, walnut; parlor suite, walnut, chair, armchair, settee, hand-carved, tufted. Good condition. Mrs. L. J. TWOGOOD, Mount Vernon, Ia.

9 FUMED WALNUT CHAIRS, cane seated and fiddle backs; Clews covered dish; Clews platter; cameo pin of John Adams; hand-woven bedspread; large shaving mirror (cabinet). ELMA H. KNIGHT, Middletown, N. Y.

PAIR OF TIN SCONCES with mirror glass reflectors; pair early tin campfire lamps with tin shades; three mast English clipper ship model; pair Empire mahogany corner cupboards, broken arch tops; Empire sideboard; eight-leg Sheraton sofa, seven foot; small mahogany dining-table, carved legs, drop leaves. Choice collection gold-leaf mirrors and several small Bennington pieces. HOWARD'S, 140 Bedford Avenue, Buffalo, N. Y.

RARE OLD PITCHER, Parian ware with relief decoration, *Washington saying farewell to his mother*, and with the coat-of-arms of United States. A very interesting collector's piece. MRS. H. G. SEELEY, 191 West 102d Street, New York City.

POSTER AND SPINDLE BEDS, cherry, walnut, maple, mahogany; sideboards; corner cupboards; large armchairs; pier mirror, 12 feet high, 3 feet wide. MRS. J. V. WHITE, Murfreesboro, Tenn.

PENNSYLVANIA DUTCH POTTERY; pair early iron swinging lamps; oil portrait; Hepplewhite mahogany side chair; fan-back Windsor with ears; fine Hepplewhite mirror, sold privately by ESTHER WALKER, 1819 De Lancey Place, Philadelphia, Pa. Write or phone Spruce 2505 for appointment.

PINE CORNER CUPBOARD; pine blanket chest; Pennsylvania slat-back chairs; hooked rugs; linens; candlewick spreads; early colored glass; brass; tin; pewter. LULA BURGARD, The Rachel Bahn House, Lincoln Highway, East, York, Pa.

TWO PAIRS Staffordshire Whippet Inkpots, one pair 13 inches high, other 5½ inches high; perfect. Best offer accepted. 712 East 25th Street, Patterson, N. J.

RARE OLD PINK LUSTRE TOILET SET, 7 pieces, pitcher repaired. Other antiques. B., 48 Pearl Street, Watertown, Mass.

GENUINE COLONIAL SPOOL HOLDER, needle-work top completely finished with ivory. Shuttles, bobbins, spools, etc. A-1 condition. \$15. EMERSON, 14 South 39th Street, Philadelphia, Pa.

ITALIAN REFECTORY TABLE, 80" x 36" x 35" high; English oak gate-leg table, 66" x 52". MISS RAYMOND, 112 Charles Street, Boston, Mass.

SOLID CURLY MAPLE CONSOLE, drawer, \$100; hooded doll's cradle, \$25. ANN PRATT, Follock Farm, Malden Bridge, Columbia County, New York.

OLD GOLD ANTIQUE SHADED STENCIL-LING and decorating on furniture, clocks, trays caddies, etc.; dials and glass paintings for clock and mirror tops, restoring and reproducing. Satisfaction guaranteed. J. H. EDGETTE, 1106 Park Avenue, Utica, N. Y.

PEWTER, marked and unmarked; butter stampers; fine pieces of iron ware; comb-back Windsor; pink lustre tea set; pair of mahogany Sheraton side chairs. MARY H. DODGE, Pawling, N. Y.

DUNCAN PHYFE SIDEBBOARD, \$400; Adam sideboard, \$600; Empire sideboard, \$225; Winthrop secretary, \$250. All original. EDITH BRUEN SHOPPE, Madison, N. J.

EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

CARD TABLES; serving tables; sewing tables; gate-leg, dropleaf, Dutch foot, tip tables; Hepplewhite 3-piece tables in walnut and mahogany; candlestands including Windsor and X-base type; slope-top desks in walnut and maple; secretaries in walnut and mahogany; Sheraton, Chippendale, ladderback, Hitchcock, Empire and painted chairs; high-chairs; carved armchairs and goose-neck rockers; lift-top chests, mahogany, walnut, pine; sugar chest; sandalwood chest; chests of drawers, early types in walnut and fruitwoods, plain and inlaid. Serpentine-front Hepplewhite sideboards, plain and inlaid; small straight-front Hepplewhite sideboards in walnut; walnut highboys; field beds; day beds; fenders; andirons; candlesticks; grandfather clocks; also a representative assortment of Empire type pieces. ELEANOR B. BURDETTE, Antique Shoppe, 113 West Main Street, Richmond, Va.

BLACKSTONE ANTIQUE SHOP. Walnut slope desk, six secret drawers; mahogany secretary, interior drawers maple; English cross bow; inlaid stock rifle; shaving stands. H. L. WILKINS, Box 354, Blackstone, Va.

COLONIAL HOUSE, nine rooms, on State road, foot of Berkshires. Ideal for summer home or tea room. No. 560.

SEVENTEENTH CENTURY SPANISH ARM-CHAIR; 2 carved walnut armchairs, Italian sixteenth and seventeenth centuries, one in Hungarian petit-point, other in crimson velvet; carved walnut centre table, forged iron mount, Tuscan seventeenth century; antique Chinese rug; two Persian rugs. Appointment by telephone, Tysvesant 8533, New York City, Mrs. WILLIAMSON.

FASHION PLATES. A collection containing about 1250 colored plates, dating 1794-1870. Early American and foreign, from leading magazines of their time. Sold only as collection. Also three volumes of *Cyclopaedia of British Costumes*, 1828-1842, very rare, finely colored, mostly male. Size, 24 by 10 inches and 12 by 10 inches, 72 plates. H. V. W., 2205 St. James Place, Philadelphia, Pa.

BEAUTIFUL ROUND TIP-TOP TABLE, 45-inch top, crotch mahogany (plumed), rosewood inlay, pedestal base, restored; also corner cupboards; twin tables; Chippendale mirror; chests; beds; love-seat. LA VERNE BOWLBY, 3106 Broadway, Fort Wayne, Ind.

LOUIS XVI SECRETAIRE AND COMMODOE of same period; also fine collection of pink, silver and gold lustreware. MRS. E. S. KELLER, 230 Dudley Avenue, Westfield, N. J.

BUFFALO ROBES. Three rare specimens; one beautifully painted by Indians; two beautifully lined, hair in perfect condition and over 125 years old. FRED C. PETERS, Ardmore, Pa.

CURRIER & IVES PRINTS, medium folio. I will sell separately or as collection. *Celebrated Clipper Ship, Dreadnought; Great Republic; Three Brothers; Red Jacket; In a Snow Squall; In a Hurricane; Nipped in Ice; Off a Lee Shore; Squall off Cape Horn; Outward Bound; Homeward Bound; Miniature Ship, Red, White and Blue; The Great Race on the Mississippi (Robert E. Lee and Natchez); Race, Eagle and Diana; Midnight Race (Memphis and James Howard); On the Mississippi (Mayflower); Loading Cotton (Eclipse); Bound Down the River (Flatboat); Moonlight on the Mississippi (Great Republic); Burning of the Robert E. Lee; Through the Bayou by Torchlight; Steamship New York; Bothina; City of Peking; Steam Yacht Anthracite; Steam Catamaran Longfellow; On the Hudson; Steamboat St. John; Massachusetts; Ferryboat Fulton; Burning of Steamship Montreal; Austria; Golden Gate; Sinking of Steamship Oregon; Villa du Havre; Wreck of Atlantic; Schiller; Cimbria.* MRS. C. A. STAUTON, 12 Winsor Place, Glen Ridge, N. J.

GERMAN BIBLE, printed in 1736 in Nurnberg; over 200 fine copper plates; Old and New Testament. Old Testament translated from manuscript of 2800 B. C. Last German Bible published without modernization. STEPHEN OSTERLE, Le Mars, Iowa.

SIX BEAUTIFUL AMERICAN WINDSORS, nine spindle, \$45 each; cherry sewing stand, \$10; few nice stencilled rush bottoms, \$8 to \$10. ROY VAIL, Warwick, N. Y.

TAMBOUR SECRETARY, reddish mahogany, inlaid, turned legs; engraved Stiegel flip, eight inches high, largest in existence; Windsor chairs. J. HENRY LINDEN, M.D., Cherry Valley, N. Y.

OLD COLORED MAPS AND PRINTS suitable for collectors, framing, screens or lamp shades. C. W. UNGER, Pottsville, Pa.

FOR QUICK SALE will dispose of our entire stock or sell individual pieces at reasonable prices. Send for particulars and photographs. JACK FISHER, 2029 Ashland Avenue, Toledo, Ohio.

OLD STAFFORDSHIRE DOGS, 9 inches high; perfect alphabet Sandwich plates, one dozen; amber salt cellars; many other small antiques. MRS. C. L. HOSKINS, Seneca Falls, N. Y.

ROSEWOOD 7-piece and 12-piece drawing-room sets. Not junk. Condition perfect. P. O. Box 46, Decatur, Ga.

CURRIER & IVES PRINTS: *American Homestead Series, Spring, Summer, Autumn and Winter; Squirrel Shooting*; also other Currier prints. HOWARD LEWIS, 516 Dillaye Bldg., Syracuse, N. Y.

COVERLETS; two grandfather clocks; mahogany chairs, slip seats; cord beds; china dogs; brass and glass candlesticks; Currier & Ives' prints, *Maple Sugaring in Northern Woods*, and others; lustre; Stiegel and early American glass and furniture. M. T. CLARK, 300 South 11th Street, Richmond, Ind.

GENUINE "BROWN" BIBLE, size 10" x 18", 40 engravings, published in 1816. One cover loose. Make offer. MRS. J. D. CLARK, 435 Madison Avenue, Elizabeth, N. J.

CURLY MAPLE PIE-CRUST TABLE, made about 10 years ago out of old curly maple furniture, ball and claw feet and in perfect condition. The entire table has a beautiful grain of curly, top measures 31 inches in diameter. Price, \$110. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

BOOKS ON OLD FURNITURE, glass, pewter, etc. MOFFITT, Specialist in books on American art, 528 West 142d Street, New York City.

WALNUT CHEST-ON-CHEST, early Pennsylvania Dutch with fluted corners, fine bracket foot and all original brasses, in good condition. Size, 6 feet 3 inches tall, 2½ inches deep, 39 inches wide. Send for photograph. Price, \$200. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

EARLY AMERICAN PINE desk box with drawers inside; Kellogg's *Little Brothers*. Best offer. MRS. M. W. WELLS, 837 Eastwood Avenue, Chicago, Ill.

IN BOSTON I am showing an interesting collection of choice antiques personally gathered in out-of-the-way places in England and Wales. These may be seen by appointment only by telephoning Haymarket 6466. Gateleg tables; carved chests; Bible boxes; tea caddies; tea trays; pewter; brass; copper. Lustreware: silver, copper, pink. Tea Sets: Worcester, Spode, Chelsea, Sunderland. Staffordshire figures; pictures; mirrors; samplers; glazed chintz; glass, etc. No. 570.

CURLY WALNUT DESK in good condition without feet, \$90. Send for photograph. JOSEPH LACEY, 1034 Pine Street, Philadelphia, Pa.

SHEFFIELD COASTERS, \$20; Staffordshire dog, 9 inches, \$20; curly maple table, \$45; mahogany shaving mirror, \$25; large decorated tin tray, \$20, original decoration. THE IRON GATE, Fort Edward, N. Y.

CURLY MAPLE DESK, table, chairs, mirror; wrought-iron Chippendale candlestand, 56 inches high; rare old glass; prints; chintz; Washington bedspread, 1812. MRS. PHIL KOHLENBUSCH, 34 Hudson Terrace, Edgewater, N. J., opposite 125th Street.

AT NORTH NORWICH, N. Y., there is a fascinating old farmhouse filled with things for the more discriminating collector. A three-part inlaid Hepplewhite cherry dining-table, \$250; serpentine chest, cherry, carved apron, fluted pilasters, bracket feet, \$300; maple tavern table, \$50; two very rare curly maple fancy chairs, \$50 each. Be sure to visit us this summer. MRS. CLARENCE GARDNER WILLCOX, North Norwich, N. Y.

A FEW PIECES of antique furniture for sale. Room 201, 75 Fulton Street, New York City.

COLLECTORS, ATTENTION! I can supply original letters, documents or signatures of famous men of all nations of the past 400 years. These are not copies nor facsimiles but the originals as written by the men themselves. My selling lists are published monthly in *The Collector*, a journal for autograph collectors, now in its 37th year. Sample copy free. Autographs bought. WALTER R. BENJAMIN, 154 West 88th Street, New York City.

SMALL COLLECTION of lacy Sandwich glass, a number of beautiful specimens. No. 573.

OLD SILHOUETTES, early American distinguished men and women, framed \$3 up; also paintings, Poe, Henry Clay and others; prints; miniatures; art objects. Inquiries invited. Miss MARIE RUSSELL, 51 East 59th Street, New York City.

BENNINGTON WASHBOWL AND PITCHER, marked 1849; also six-leg, drop-leaf tables, walnut and cherry wood, fine condition; old Pennsylvania farm dinner bells, perfect condition, cast iron. C. M. HEFFNER, 346 South 5th Street, Reading, Pa.

HOMESPUN LINEN TABLECLOTHES AND SHEETS; drum major's uniform, Civil War; pair Battersea enamel mirror knobs; pewter candlesticks; Sheffield candelabra and sticks. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, THE KETTLE AND CRANE, Boscawen, New Hampshire.

ANTIQUE BUSINESS in an eighteenth century seven-room cottage on the shore road midway between Boston and New York. Electric light, running water. An unusually good location and excellent business. A delightfully quaint little house and an acre of land. This is a real opportunity for the right person. No. 567.

PAIR NINE AND A HALF-INCH SAPPHIRE BLUE WHALEOIL LAMPS in proof condition. No. 574.

BEAUTIFUL CURLY MAPLE SECRETARY CHEST OF DRAWERS, \$125; crotch mahogany secretary chest of drawers, pigeon holes missing, \$75; cherry, walnut, mahogany, curly maple, bird's-eye maple and pine chests of drawers from \$25 to \$65. Crating free. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Pa.

PAIR OLD SHEFFIELD LAMPS, 19 inches high. Write for photograph and price. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

PAIR TIN LARD-BURNING LAMPS. See Hayward, Plate 29, left in top row, description pages 21 and 22, \$4; toy pewter lamp; pewter basin (American); small carved pipe box. No. 572.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shoes; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. A. L. CURTIS, Harrington Park, N. J., seven miles from Dykman Street ferry.

OLD ZIRKLE COLLECTION Civil War relics, swords, guns, pistols, papers gathered on Virginia battlefields, with collection, lot old coins, stamps and other relics. F. L. SUBLETT, Harrisonburg, Virginia.

PRIVATE COLLECTION of rare Currier & Ives prints, \$10 each, list on application; fine old Sheraton bureau, \$75; beautiful old hooked runner, perfect condition. No. 576.

ONE DOZEN CUP-PLATES, heart design; one-half dozen heart design, very brilliant; all types of tables; bannister backs; Hitchcocks; corner cupboards; secretary; Windsor chairs; pine stretcher; office desk. LYNDE SULLIVAN, Durham, N. H.

GUNFLINTS. Genuine American gunflints; the making of these is a lost art, 15c each, 8 for \$1. Ed. A. SCHLOTH, 734 East Salmon Street, Portland, Ore.

STEAMSHIP *Hammonia*, Currier & Ives, 489; Queen Victoria mug; metal snuff box, *Rifle Range*; pair yellow glass dolphin jam dishes; early *Godey* pictures. MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street, Bradford, Mass.

PAIR 8-INCH GRISWOLD PEWTER PLATES in perfect condition. No. 575.

CURRIER & IVES. We do not issue lists but have a large stock which we sell at reasonable prices. If looking for a particular print, may we help you? PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, R. I.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CONNECTICUT

EAST HARTFORD: HERBERT F. KNOWLES, 84 Connecticut Boulevard.

*EAST HAVEN: S. WOLF, 230 Main Street.

HARTFORD: *MME. E. TOURISON, 29 Girard Avenue.

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.

*NORWALK: D. A. BERNSTEIN, 205 Westport Avenue.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

STRATFORD:

*TREASURE HOUSE, 659 Ferry Boulevard.

WATERBURY: DAVID SACKS, 26 Abbott Avenue, Cabinetmaker. General line.

*WEST HARTFORD: ROSALIND G. TRASK, 16 Quaker Lane.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

DELAWARE

*ARDEN: THE HUMPTY DUMPTY SHOP.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR:

THE THREE GABLES, 204 Broadway. General line.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street. General line.

*ROCKLAND: COBB & DAVIS.

MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

BOSTON:

*CHARLES S. ANDREWS, 32 Charles Street.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*L. DAVID, 119 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELIN, 79 Chestnut Street. Old silver.

*JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*WILLIAM K. MACKEY Co., 7 Bosworth Street, Auctioneers and Appraisers.

*WM. B. MCCARTHY, 278B Tremont Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SEAVEY FARMHOUSE, Ward and Parker Streets.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*A. STOWELL & Co., 24 Winter Street. Jewelers and repairers of jewelry.

BROCKTON: J. E. MOFFITT, 28 Park Street. General line.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

*SHUTTLE-CRAFT Co., Inc., 1416 Massachusetts Avenue. Colonial handweaving.

*WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DORCHESTER: H. & G. BERKS, 13½ Wollaston Terrace. Dial painting, etc.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

*FRAMINGHAM: OLD AMERICA COMPANY. Books.

*GREAT BARRINGTON: Years Ago.

*HAVERHILL: W. B. SPAULDING, 17 Walnut St.

*HINGHAM: DANIEL F. MAGNER, Fountain Square.

IPSWICH: J. SALTZBERG, 5 South Main Street. General line wholesale.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

*FLORA M. BOARDMAN, 107 Clark Road.

LYNNFIELD: COLONIAL TEA ROOM.

MARLBORO: GRACE AND BELLE STEVENS, 232 Main Street. General line.

NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

*PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP. SPRINGFIELD:

*MINNIE MORGAN WILLIAMS, 64 Harrison Ave.

*EDGAR E. MEAD, 167 Hancock Street.

*WARREN: C. E. COMINS.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE

SHOP, Main Street. General line.

NEW HAMPSHIRE

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway.

General line.

KEENE: KEENE ANTIQUE SHOP. General line.

LISBON: WHITE BIRCH ANTIQUE SHOP.

PORTSMOUTH:

J. L. COLEMAN, 217 Market Street. General line.

*HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

*FREEHOLD: J. B. KERFOOT.

*HADDONFIELD: FRANCES WOLFE CAREY, 38 Haddon Ave.

HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.

LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.

MONTCLAIR:

F. S. CAPOZZI, 663 Bloomfield Avenue. General line.

*THE PEKING PAILOU, 147 Watchung Avenue.

*MORRISTOWN: GEORGE DUY ROGERS, 150 South Street.

*PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

SPRINGFIELD: ELIZABETH WILSON THOMAS, "The Hemlocks," Morris Avenue. General line.

SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

*TRENTON: H. M. REID, 27-29 North Warren Street. Auctioneers and Appraisers.

NEW YORK

*AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.

*AVON: J. PARKER MERVILLE.

*BROOKLYN: HARRY MARK, 749 Fulton Street.

BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.

DUNDEE:

- *LOG CABIN ANTIQUES.
- *JEMIMA WILKINSON ANTIQUE SHOP.

HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.

*ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.

*JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.

NEW ROCHELLE:

- *DOROTHY O. SCHUBART, Inc., 651 Main Street.

NEW YORK CITY:

- *THE AINSWORTH SHOPS, 13 East 8th Street.
- *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
- *THE COLONY SHOPS, 397 Madison Avenue.
- HOME OF CHILDHOOD, 108 East 57th Street. Children's antiques.
- *JOHN GUIDOTTI & BRO., 413 W. 16th Street.
- *HARE & COOLIDGE, 54 West 11th Street.
- *RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.

- *MARY LENT, 9 East Eighth Street.
- *JANE WHITE LONSDALE, 114 E. 40th Street.
- *H. A. & K. S. MCKEARIN, 735 Madison Avenue.
- *J. HATFIELD MORTON, 229 E. 37th Street.
- *F. NOBLE & COMPANY, 126 Lexington Avenue.
- *THE ROSENBAACH COMPANY, 273 Madison Ave.
- *HENRY SYMONS & Co., Inc., 730 Fifth Avenue.
- *THE 16 EAST 13TH STREET ANTIQUE SHOP.

*NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road.

*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.

PAWLING: MARY H. DODGE, North Main Street. General line.

*PITTSFORD: RUTH WEBB LEE, 72 East Avenue.

*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Road.

*PORT CHESTER: KATHARINE WILLIS, 321

Boston Post Road.

POUGHKEEPSIE:

WALTER & DRAPER, 103 Market Street. General line.

*J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.

NORTH CAROLINA

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Unique in Interior Workmanship



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Maple



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Mahogany



IN 1750 or thereabouts a group of interesting cabinet workers came to this country from England, bringing designs in their imaginative heads, and skill in their nimble fingers, that resulted in some of the most exquisite cabinet work of the period.

They worked exclusively in walnut until they learned from their brother craftsmen, already in this country, that maple, birch and cherry woods were excellently adapted for turnings and carvings. We have among our collections several of these extremely rare old desks representative of their early craftsmanship.

The interiors of the desks of this period are never alike. Apparently the tiny drawers, cubby holes and compartments were built to accommodate the individual needs of their owners. They furnish fascinating study in the variety of interior design and construction, and the meticulous skill required for the delicate turnings, joinings and carving.



Jordan Marsh Company

BOSTON



Inlaid with boxwood and ebony

This block front chest of drawers is most unusual. It is of the Sheraton period, made of beautifully grained mahogany. Inlays of boxwood and ebony decorate the drawers, top and back. Fine satinwood is in the centre of each drawer. The scrolls and inlay in the front are very rare. The paneled type of back is most remarkable. Note the fine columns, which terminate in very prettily shaped legs.

This piece is one that should appeal to any one who is furnishing his home with authentic antiques in such good condition that they may be used.

You will find many such antiques on our third floor. Our collection of antiques comprises furniture, silver, china, and tapestries. Each is the best type of its period, a perfect example of the craftsmanship of bygone days.

Visitors are cordially welcome.

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ANTIQUES

MAY, 1925




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Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

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ECAUSE I have interpreted my responsibilities as a dealer in antiques to mean that I must satisfy the widest possible variety of requirements, I have established the following types of service which are always at the command of my clients. They are as follows:

FIRST: *The Maintenance of Stock*

¶ I maintain display rooms where, at all times, I have choice items of early American furniture on exhibit. Back of these display rooms are my storehouses, filled with innumerable other specimens.

SECOND: *Service in Purchasing*

¶ In order that my clients may enjoy the widest purchasing range compatible with the certainty of satisfaction, I am prepared to examine any items of antique furniture anywhere, to pass upon their genuineness, and, if approved, to acquire them in behalf of my clients at reasonable prices. This service applies to items offered at public or private sale or in the general market.

THIRD: *Service in Selling*

¶ A choice collection is always in process of change. It is often necessary to find a market for things displaced. In such cases I am always ready to make appraisals, and, if requested, to act as agent in disposing of individual pieces or considerable collections.

¶ As for the effectiveness of my different forms of service; *First*, there must be knowledge. The pledge of that is a lifetime of experience. *Second*, there must be reliability. The pledge of that is the distinguished roll of my clients.

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Davenport China, 54 pieces, Indian tree and stork design, blue, red and gold. 1 dozen lay plates, 1 dozen large plates, 1 dozen small plates, 2 round covered dishes, 2 vegetable dishes, 2 comports with trays, 1 large soup tureen, 1 bowl and tray, 1 bowl with handle, 2 large platters, 2 small platters, 1 platter (well and tree), 2 small trays, 2 shell dishes.



Lowestoft, 68 piece set, deep apricot band, decorated in gold. 6 deep plates, 18 small plates, 10 cups without handles, 10 saucers, 12 cups (straight with handles), 12 saucers.

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OUR COLLECTIONS are now on exhibit at 18th and Spruce Streets and at our branch shop (formerly Lewis King's), 928-30 Pine Street. Collectors will find at either place at all times many rare objects of early American furniture, china, glass, pewter, etc. These shops are conducted in a very personal way. Mr. Sussel, who is a collector of many years' standing, does all buying himself, which means that every piece is scrutinized by a discriminating, experienced eye, and to win a place in stock must possess considerable individual merit, as well as age and authenticity.

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Plain maple settee, perfect condition.



Collection of figures, Staffordshire, Dresden, Derby, etc.



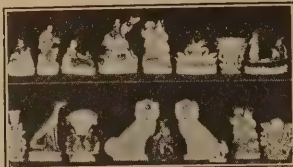
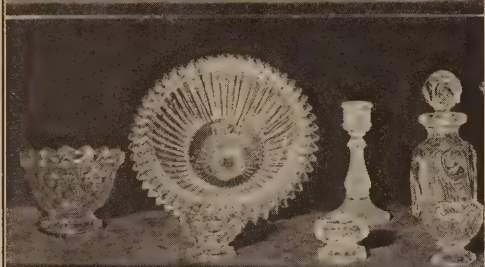
Walnut stretcher table, and assortment of pewter.

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15

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*Measurements, full description,
and price of any of the items
illustrated sent on request.*

Those who like to browse about among shelves of glass and china, looking for bright trifles by way of gifts, alluring bits of color for a window shelf, or rare items for the cabinet, will find suggestions here. And there are Parian ware, lustre, and quaint Staffordshire besides.

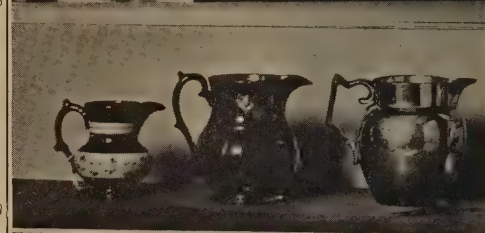
Since we have a service department just to be of service, we like to have our clients ask for photographs and prices.



BUCKLEY OF BINGHAMTON

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BINGHAMTON, N. Y.

16



The Catalogue 1925

THE Compilation of our *Catalogue of Antiques* was the work of months. The photographing of hundreds of pieces, the careful describing of hundreds more called for the most painstaking study.

Think of 1500 items, described, priced, in many cases pictured!

The *Catalogue* is almost an encyclopaedia of antiques and current price values. No dealer and no collector can afford not to have a copy.

Price, \$1.00

Send for it today



PHILADELPHIA HIGHBOY (c. 1760)

A Savery type. Beautifully made. Moulded scroll pediment; flame finials; rocaille enrichment. Panelled sides; fluted columns inset at corners; cabriole legs with knees decorated with acanthus scroll; ball and claw feet. Upper and lower drawers show typical shell carving. Valance scrolled and pierced. Dimensions: height, 8'; width, 3' 3"; depth, 2'.

A Word of Appreciation

THANKS are due to the hundreds of persons who have subscribed for our new *Catalogue*. It is gratifying to know that appreciation of our effort has compelled us to increase the edition by 2000 copies.

The book has 64 pages, and includes not only furniture, but glass, pewter, hooked rugs, pottery, etc., etc.

Each group of items is prefaced with a historical discussion and with information concerning how to know the real from the false.

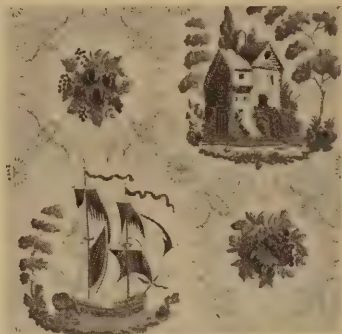
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dealing will create and hold a nationwide market. We *guarantee* our sales. We *like* to have clients shop with us by mail. We *like* to send photographs and quote prices. And now our market is nation-wide.

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OF THIS ALTOGETHER
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COTTAGE WALL PAPER I
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INGS.

1. *Gray ground with white tracery; printed in green and rosy apricot.* Combines color with quiet restraint.

2. *Naples yellow ground with white tracery; printed in mulberry and green.* A sunny and cheerful effect for a darkish interior.

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4. *Gray ground with tracery and design in grays.* Offers impeccable 18th century propriety with informality.

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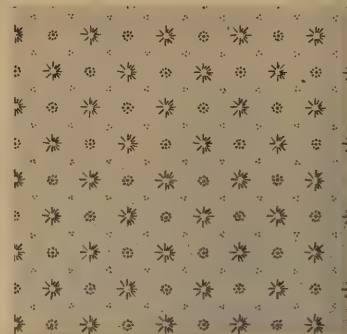
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3. *White ground with pattern in black.* A distinguished effect, which gives background equally appropriate for reserved treatment of hangings and upholstery, or for most brilliant color effect.

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Old Mirror Glass and Pewter.
Four blue diamond mirror
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\$30 each. \$35 electrified.



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Old Mirror Glass in Pewter.
Center shield in blue mir-
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9½ x 11 inches.
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Of best Pewter. A perfect
reproduction. Very distin-
guished. 7½ x 14 inches.
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4. DUXBURY
Finest Pewter. 8½
inches diameter.
\$20 each.
\$25 electrified.



10. PAUL REVERE
Hand-etched Glass, Pewter
mounted. Most unusual
and effective.
\$50 each. \$57 electrified.

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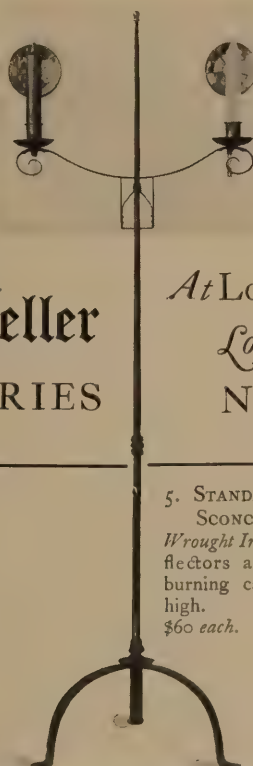
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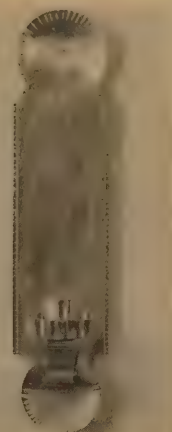
CUSTOMERS SHOULD ORDER BY NAME AND NUMBER AND ENCLOSE CHECK OR MONEY ORDER. WE PAY ALL PACKING CHARGES.



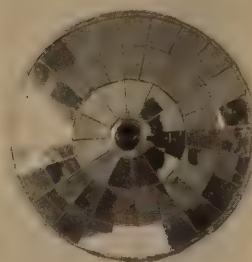
5. STANDING DOUBLE
SCONCE

Wrought Iron. Mirror re-
flectors adjustable to
burning candles. 5 feet
high.
\$60 each. \$100 the pair.

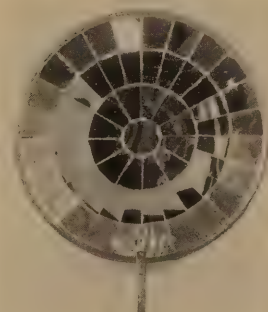
6. OLD CONCORD
Saw tooth pattern set
in old Mirror Glass.
Pewter back. Very
effective. \$25 each.
\$30 electrified.



9. LEXINGTON
In heavy Pewter. Simple but
choice.
\$15 each. \$20 electrified.



8. CONVEX CEILING RE-
FLECTOR
Old Mirror Glass and Pewter.
\$25 each electrified.



7. OLD SALEM
Old Mirror Glass and Pew-
ter. Copy of example at
Wayside Inn. 11 inches
high.
\$25 each. \$30 electrified.



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To be known as an old-fashioned dealer in old-fashioned things is to me a source of considerable pride. For the true lover of antiques will understand how deep a foundation of experience that implies, and how trustworthy a superstructure of reputation. A pioneer New York dealer in antiques, I am simply maintaining the early tradition in offering my clients a service that is both reliable and conscientious.

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Sheraton
torches
painted brown
and yellow.*

*Pair of unusual
Sheraton
torches
painted brown
and yellow.*

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EXCEPTIONALLY fine
Phyfe period dining tables
on five, three, and two blocks
with brass claw castors, in
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A scarce set of Phyfe period
solid mahogany chairs, ten
single and two arms, with
shaped legs, and cane seats.

Several beautiful Phyfe
period settees, on shaped legs,
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Hepplewhite chairs in sets, and
singly.

A 13 ft. 6 inch refectory
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top, on three trestles.

An oak 12 ft. refectory
table on turned legs, and
others 4 ft. 6 inches to 8 ft.
long.

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armchairs in walnut.



A VERY large selection of
pewter and Staffordshire
figures, at most moderate
prices.

Several sets of plain and
coloured glass lustres, in pairs,
and sets of three; glass door
stops, paper weights, and flasks.

Scarce rushlight holders, tin-
der boxes with steel complete,
horn lanterns and Betty lamps.

A wonderfully fine Hepple-
white period bookcase, with
magnificent carved and fret
pediment. The cornice has
beautifully carved paterae and
swags, and is inlaid with satin-
wood to represent fluting. In
perfect condition. 8 ft. 9 inches
long (*Illustrated*).

About forty other book-
cases in stock, including a
Chippendale period one, 16 ft.
long, with fret frieze, and sev-
eral Sheraton and Hepple-
white period secretaries and
bureau bookcases.



HONEST GEORGE GRAHAM

THE famous pupil of Thomas Tompion (the father of clockmakers) made the movement for the clock shown above, at the sign of the Dial and Three Crowns, at the corner of Water Lane in Fleet Street, London. Graham was one of the greatest clock makers that ever lived, and amongst his inventions was the dead-beat escapement, which, in the opinion of many leading horologists, is still unsurpassed.

The case is of the finest of old San Domingo mahogany, and without doubt, was made by THOMAS CHIPPENDALE at the time when Chinese architecture was so much in vogue, owing to the influence of Sir William Chambers. It is all in original condition. It chimes the hours, halves and quarters on 8 bells.

GRAHAM was thought so much of by the English nation that he was buried in Westminster Abbey. This clock is now on view at my Galleries, together with other rare antiques.

LOUIS JOSEPH

381 Boylston Street

BOSTON

ANTIQUES announces its first book,—a reprint, with revisions and additions of H. H. Cotterell's remarkable series of articles on *National Types of Old Pewter*.

The work was undertaken by Mr. Cotterell for the express purpose of telling things about foreign pewter which other books fail to tell. It has proved invaluable in its helpfulness.

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Entered as second-class matter Dec. 6, 1921, at the post office at Boston, Mass., under the Act of March 3, 1879.

ANTIQUES

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HOMER EATON KEYES, Editor
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FREDERICK E. ATWOOD, Treasurer

tion clearly imparted ANTIQUES proposes to make the test of everything which it will publish in book form.

It will likewise endeavor to distribute books at the lowest price at all consistent with high standards of production.

National Types of Old Pewter, by the way, should be ordered now. The price will be \$3.00. But an edition of only 1,000 copies implies an early premium beyond that.

The magazine ANTIQUES is the only magazine published by ANTIQUES, INC. and is in no way connected with any other publication.

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The Summer is Coming North

Porch Days :: Golden Sunshine in Gardens Laden with Floral Beauty and Perfume :: The Glorious Out-of-Doors!

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DECORATED, painted benches and chairs; quaint hutch tables and dough tables, with Windsor or rush-bottom chairs for breakfast sets; curly maple day beds and many of the popular "small tables and stands" in pine, maple and cherry, and choice American Pewter, Glass, China and Lustre. Special: Framed floral prints (1838) exquisite drawing and colorings, make beautiful gifts, \$3.00 each. Also attractive rustic Garden Furniture, settees, chairs, summer houses, bridges, flower boxes, etc., to beautify your garden.

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(Twenty minutes from Broadway)



SPANISH DOORS

These were the frames of a door in an old adobe hut in Abique, New Mexico. Panels let into frame; design applied and nailed on. Soft wood, no evidence of color. The double surfacing of wood shown here and in Figure 10, page 251, is characteristic of Spanish door construction. But the design here is suggestive of Indian or polygenous workmanship. The upper (dark) portions are recent additions. General color very light, due to weathering. 64 inches high, 19½ inches wide, each, 1¾ inches thick.

Owned by Mr. and Mrs. John K. Byard.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

MAY, 1925

Number 5

The Editor's Attic

On Historic Accuracy

PROBABLY no extended historical novel has ever been completely devoid of anachronisms. As for our so-called historical movie dramas, they bristle with glaring violations of the facts of time. Griffith is meticulous as to the number of supers whom he slaughters at Lexington; but he permits the signers of the Declaration of Independence to use a table garnished with a bedcover of the vintage of 1825, or thereabouts. He adds fabulousness to the fabulous eighteenth forties by subjecting the doors of that decade to the midnight thackings of Paul Révere.

So, too, the producers of mediaeval spectacles. A contributor to *Harper's Monthly* is, perhaps, hypercritical in observing that the knights of *Robin Hood* ride for all the world like western cowboys. More disturbing than the equestrian implications of this and similar picture dramas are the advanced styles of household furnishings attributed to the gentry of old time England. Few, indeed, are the screen-emblazoned heroes and heroines of Shakespeare's day—or days yet earlier—who fail to enjoy the luxuries which the wiseacres tell us were reserved for the post-Cromwellian era.

But why litter the discussion with further examples? The point seems to be that, when any of us attempt to be simultaneously imaginative and historical, the result is likely to be something of a mess. We pretend accuracy, and achieve neither a true picture of what really was, nor an accurate portrayal of what actually is.

Truth vs. Fact

PERHAPS the draftsmen and painters of less sophisticated ages than our own were working closer to truth, when, without any attempt at research, they illustrated long past occurrences with frank delineations of the life about them. So Filippo Lippi, piously instructing the common folk with his frescoes on the walls of Prato Cathedral, depicts Salome before Herod, in the guise of a sprightly Florentine miss doing a fling for the delectation of a Medicean banquet. The adoring shepherds of Ghirlandaio's *Nativity* are, in face and costume, the sturdy

peasants of Tuscany. When early German artists pictured the Devil they made him, as has been remarked, both "Deutsch und bürgerlich." To such lack of historical concern and such richness of straightforward vision we owe our knowledge of how those genial fifteenth century artists and their contemporaries dressed and comported themselves. These men were painters, not pedants:—that is, perhaps, one reason why we love them.

Honor, therefore, to a belated and humble follower of the ancient tradition, the unknown engraver who designed and cut the single illustration which, without pointing any moral, yet adorns that worthy tale, *The Tradesman's Boast*. *The Tradesman's Boast*, be it explained, is one of that innumerable output of romantic novels which our forebears of the forties seemed able to absorb in limitless quantity. Many of these works rejoiced in titles quite entrancingly indicative of the thrill of their contents: *Alphonso and Dalinda*, for example; *The Nymph of the Ocean*; *The Miser's Daughter* or *The Coined Heart*, and so on. Gleason, of Boston, was the publisher, in 1846.

Roses and Roxbury

As a title, *The Tradesman's Boast* conveys no romantic suggestion; yet the story, true to form, introduces its readers to high company; for in its fiction, the forties would tolerate only high company, or else company blood-thirstily and piratically low. Hence we meet one king, Edward IV, of England, very sinful; and one queen, Margaret of Anjou, enduring exile. Friends of the Attic will at once recognize that the plot is laid in England during the Wars of the Roses; that is, at some time between 1455 and 1485. What the tradesman boasted about leaves but vague memory. But he boasted, and it was therefore necessary for Mrs. Williams, whoever she may have been, to descend into the shop of her son—a goldsmith by trade—and invoke the aid of the apprentices in saving the unfortunate Queen Margaret.

This is the dramatic moment which the unknown engraver chose to endow with pictorial perpetuity. And how did he go about it? Did he hunt up a book on costume and another on tradesmen's shops in early England; did

he beseech the curator of a public museum to hunt out contemporary illustrations from the print department? Not a bit of it. Like his ancestors of the early Renaissance, he merely looked about him and reproduced what seemed appropriate: a hortatory Boston matron, accompanied by her son Rollo, delivering a few well chosen remarks to the apprentices of a Roxbury watchmaker.

Had he done otherwise, *The Tradesman's Boast* might well have followed its companion works into the furnace of oblivion. Certainly Charles R. Harley would not have preserved a copy in New Hope, Pennsylvania; and he would not have sent it for contemplation by the Attic circle's collective eye. Again, therefore, honor be to the unknown engraver. To be sure, he has offered us little more enlightenment concerning the habits and customs of his own day and generation than concerning those of the England of Edward IV. On the other hand, he has in no wise misguided us. He has shown us garments much as they were worn in 1846; has suggested that shirt sleeves



were clerically *de rigueur* in that blissful period, and has informed us as to the contemporary state of decadence which the banjo clock had achieved. Further than that, he has imperishably preserved the look of pain which hortatory matrons—even in those courteous days—had power of invoking upon the countenance of young manhood.

From China Concerning Pewter

THE following note from a reader in Kiangsi, China, who signs himself G. A. R. Goyle, introduces the Attic to a secret receptacle concerning which few persons are likely to have knowledge. Here it is:

Mr. H. H. Cotterell in his article on old pewter* calls attention to the characteristic "ball" thumbpieces on European pewter, which on German pieces are "very large in size, often too much so for the place they occupy." In some cases, as he justly observes, the size is out of all proportion and gives the piece almost a top-heavy appearance.

German pewter of the period in which these overgrown thumbpieces

*ANTIQUES for April, 1923, (Vol. III, p. 176); see also *National Types of Old Pewter*, p. 16.

appear is usually considered well designed and proportioned, and the anomaly mentioned does seem to call for an explanation. I advise the thoughtful collector of old pewter closely to inspect such pieces where the anomaly seems most pronounced. In the first place he is likely to find that the ball is divided into two halves by a horizontal rim laid around the circumference. Firmly grasping the lower half of the ball and twisting the upper, he will learn, perhaps to his surprise, that the two pieces are screwed together, and, after a few turns, come apart.

Inspecting many such pieces, I have found that, in most cases, the "overpowering" ball forms a little receptacle, which, no doubt, at one time served some useful purpose. These observations of mine go back into childhood days, and I can no longer recall where I received the information which explains the use of the receptacle in the thumbpiece. It is, in short, as follows:

The revival of trade and commerce in Germany after the Thirty Years' War brought with it a widespread use of spices. It even became customary to scrape some nutmeg into beer; and, aiding the custom, the pewterers soon transformed the thumbpiece on the tankards into a receptacle for holding the nutmeg. When the tankard was brought filled with the precious fluid, the anticipating quaffer would unscrew the "overpowering" ball, take from it the nutmeg and with his knife scrape some of it upon the white froth.

I give this explanation for what it is worth. It has this much to commend it: that it excuses the German artisan from wilfully breaking the harmony of design in an otherwise well executed piece of workmanship.

Not All That Glitters Is Sandwich

THE history of pressed glass is epitomized in two pages of a recent book *Gläser der Empire und Biedermeierzeit*, written by Gustav E. Pazaurek and published in Leipzig. The brief story is worth retelling, not because it clarifies any particular aspect of that type of glass which was first produced at Sandwich, Massachusetts, and has hence received the almost generic name of Sandwich Glass; but because it serves precisely the opposite purpose. It indicates the widespread satisfaction with which certain manufacturers of glassware, the world over, welcomed inventions which enabled the production of a ware which, to the untutored eye, looked just as good as the highly prized and highly priced cut glass which had hitherto been the pride of the aristocracy and the envy of the proletariat.

But to the story:—The German author credits Deming Jarves with the production of the first pressed glass—"a cylindrical tumbler of snakeskin pattern." English manufacturers, "who long claimed priority in this process," apparently have nothing to show which will antedate the year 1836, in which James Stevens of Bullshead Court, Birmingham, produced a heavy tumbler. But then the game was on. It proved a disastrous one for the old line manufacturers who were not in position to utilize the new methods.

When Pressed Glass Broke the Market

FIRST the English glass market went to pieces. Then the flood of English pressed ware poured in upon the Continent. The price of glass in northern Bohemia underwent a disastrous cut of fifty per cent to meet the foreign competition. Meanwhile France had entered the field, wherein it proved a still more dangerous competitor than England; for besides utilizing faceted patterns the French designers introduced a "multitude of relief orna-

ments in every current style form, and thereby, perhaps, became responsible for that decadence of taste in glass decoration which occurred before the middle of the nineteenth century."

Austrian and German Makes

PRESENTLY Austria and Germany entered the competition. Indeed, as early as 1836, the Prague industrial exhibit displayed pressed glass from the fabrik of the Bohemian Johann Mayr. As the local commission on the exhibit reported, this glass was decorated with arabesques similar to those whose manufacture by the French and Americans "threatens to ruin our cut glass works."

The industrial exhibit of 1844 in Berlin showed German pressed glass from the works of C. W. Scheffler in Haide-mühle. By the mid-century, pressed glass had invaded every market. It was cheap, but caught the eye; and, as technical processes improved, it imitated cut glass with increasing accuracy, until, a generation later, the reaction against it could be no longer postponed and pressed glass "was debased to the boarding house trade."

French Influence on Sandwich

OF the French firms producing this glass, that of Launay, Hautin & Cie., of Paris, appears to have been

among the leaders. It seems not improbable that its designs exerted a considerable influence upon the patterns produced at Sandwich and at other American factories. Pazaurek reproduces many illustrations from this firm's pattern book of 1840. Among them the "pickle bottle Gothic," subsequently to be widely popular in America, is conspicuous. The anthemion ornament and a version of the acanthus—both, likewise, frequently adapted to the uses of Sandwich cup plates—also appear.

With this information at hand, it is worth while to examine a group of French pressed glass goblets of the period 1840-1850, belonging to Mrs. Edgar Munson, of Williamsport, Pennsylvania. They were purchased in France. Had they been found in this country they would, by nine out of ten observers, be identified as Sandwich items, not only because of their pattern, but because of the brilliant clarity of their material. But they are, beyond doubt, French, and not improbably from the Launay, Hautin factory. One example, in fact—that with the Gothic window decoration—exactly corresponds to an item among the latter firm's patterns of 1840. Among others will be discovered motives familiar—with slight variations—in the Sandwich product.

From all of this, no very definite conclusions may be drawn. It is, however, observable that Pazaurek does not ascribe any degree of elaboration to the English glass of this type. Furthermore, glass enthusiasts who have combed the English antique shops for pressed glass declare



FRENCH PRESSED GLASS (c. 1840)

The example at the lower left appears to be the product of Launay, Hautin & Cie., of Paris. The others may be from the same source. In design, texture and brilliancy of material, these examples are strikingly similar to Sandwich glass of the period. Owned by Mrs. Edgar Munson.

that article to be virtually non-existent. It would, therefore, be interesting should the event prove that, while American ingenuity is to be credited with the originating of pressed glass, French fertility of imagination is mainly responsible for the somewhat bizarre development of its patterns.

Pap Boat and Biberon

THE ATTIC's recent brief discussion of English pap boats,* with a somewhat tentative consideration of American analogues, has called forth two photographs from Eugene De Forest of New Haven. Both photographs are interesting; one is highly illuminating, for it bears witness to the fact that the American feeding cup previously shown is by no means an isolated phenomenon.

Mr. De Forest's example, while unmarked, is of silver, and is sufficiently different from English types and sufficiently similar to the single American specimen published to justify attribution to an American maker, unknown. It bears the inscription, "George Carlisle Stedman—Oct. 14th, 1855." Having secured his acquisition through a

dealer, Mr. De Forest is unaware of the identity of the person thus named; but he surmises—no doubt correctly—that the cup was a birth gift, and hence an infant's food conveyor instead of a device for invalids. By inference, a similar conclusion regarding the previously published specimens seems reasonable.

Considering the date, 1855, George Carlisle Stedman's pap boat is of unusually refined design. Obviously hand-wrought, it is, perhaps, to be looked upon as a late revival of a half-forgotten form, rather than as a normal type of the period of its actual production. In any event, it is important as serving to establish the pap boat as an American institution.

As for Nursing Bottles

ACCOMPANYING its previous portrayal of pap boats, the Attic published a reproduction of a Pennsylvania German tin nursing can. Of this homely and unsanitary device Mr. De Forest shrewdly traces the ancestry to the European *biberon*, or invalid's water bottle, whereof he sends a picture from his own collection.

This particular example, secured some years since, in Switzerland, is of high-grade pewter, satisfyingly designed and carefully made. The handle is so contrived that the vessel may be hung on any convenient knob or hook. The spout passes into the body of the vessel and is continued as a tube reaching almost to the bottom. This is precisely the arrangement of the Pennsylvania can.

A *biberon* is illustrated by Malcolm Bell in his *Old Pewter* and by H. H. Cotterell in *National Types of Old Pewter*. Mr. Cotterell speaks of this vessel as for children's drinking, and says nothing about it as an invalid's convenience. Doubtless it served in various capacities. Whether or not the Germans of the Palatinate, whence came the bulk of Teuton settlers in Pennsylvania, were acquainted with the *biberon* and its uses, the Attic is unable to say. They probably were. If they were not, the Pennsylvania can should owe its invention to the Swiss settlers of the colony rather than to their neighbors from the Rhine.



BIBERON (18th century)

Of pewter. A Swiss drinking vessel for children or invalids. The spout is carried into the vessel as a tube which extends almost to the bottom and permits the contents to be sucked forth. The piece appears to be a prototype of the tin nursing can illustrated in *ANTIQUES* for December, 1924.

Height, exclusive of handle, 6½ inches; greatest diameter, 4½ inches.



PAP BOAT (1855)

Of silver. Though unmarked, quite evidently made in America for the child whose name is inscribed upon it.

Length, exclusive of handle, 4¼ inches; greatest diameter, 3 inches.

*See *ANTIQUES* for December, 1924 (Vol. VI, pp. 300, 301).

The Early American of Spanish Days

Illustrations from the collection of Mr. and Mrs. John Kenneth Byard

ALMOST exactly a century before the first of the Pilgrims clambered ashore on Plymouth rock, Cortez gave bloody baptism to the new Spanish empire in Mexico. So began the process of opening up the great southwest to the colonization of the white man. Eventually, as the civilization which had its governmental centre in Mexico City moved slowly north and west, it naturally followed the Pacific coast line. To the eastward it made its upward way along the valleys of the great rivers that sweep toward the Gulf.

The valley movement appears to have been the earlier of the two. San José, first of the California settlements to be established as a colonizing project, dates from 1777, whereas Santa Fé, now capital of New Mexico, claims foundation as early as 1598, the year in which Onate led his military and colonizing expedition into the country to the north.

In fact, the New Mexico colonizing venture had enjoyed a century of prosperity, had suffered virtual destruction in the Pueblo uprising of 1680, and had again been restored to peace and reasonable productivity under Spanish domination,—all considerably before any serious efforts were made to reclaim California, either religiously or commercially.

New Mexico holds some claim to a seventeenth-century tradition, albeit a tradition seriously interrupted. California's tradition, on the other hand, is of the eighteenth century; and it has suffered even more seriously than that of New Mexico, for it was improved very nearly out of existence by a more vigorous culture, whose dreams of splendor were of mansard mansions and French villas, and whose awakening to appreciation of the richness of its Spanish heritage did not come until much of that treasure had been destroyed.

Meanwhile New Mexico, mercifully exempt from extensive commercial invasion, was, in many districts, permitted to vegetate in the picturesque conservatism of the past. So it is that, even today, remote New Mexican villages and back country ranches occasionally yield up architectural fragments and pieces of furniture which bear evidences of having been made either by Spanish immigrants of the late seventeenth century or by their polygenous descendants, working with similar primitive tools toward the achievement of similar ends.

This furniture is perhaps not to be materially differenti-

ated from that still harbored in surviving California missions. It is perhaps cruder, and it is, further, collectible—which means that it is, to some extent, procurable by the private purchaser. Yet examples of the type appear not to have been sought by western collectors with anything approaching the zeal displayed by dwellers in the east in their search for New England farmhouse belongings.

Nevertheless, this Spanish-

American furniture is quite as characteristic of the old time West as Carver chairs and court cupboards are characteristic of old time New England. The western gear, however, appears to be far more restricted in quantity and in variety than the eastern, and it is less easily tamed to modern domestic uses. Even in his homeland the Spaniard is disinclined to fill his house with furniture fripperies. In the new America he fully maintained his native conservatism.

His chief household requisite, here, as in Spain, was the chest, which served the majority of purposes which, in other kinds of households, were met by half a dozen different items. He likewise indulged—within reason—in chairs, tables and cupboards. In Spain the bed was a monumental



Fig. 1—CHEST

Dovetailed. The rosettes reappear on ends. Soft wood, probably pine. Made of one inch boards. No evidence of use of color. The mouldings framing the square spaces in front are nailed on. An exceptionally fine piece, in which the relief carving is of rare subtlety. 20 inches high, 34 inches long, 17½ inches deep.

adornment of the home. In America it may have retained its position of importance in those families sufficiently well-to-do to retain the customs of the homeland, but the missions would hardly have supplied as effective patterns for beds as for other things. The friars might use tables, chairs and cupboards, and insist upon some approximation of quality in their making; but it was part of religion to sleep uncomfortably and ignominiously. In any case, while there is some awed reference to family beds in descriptions of New Mexican village dwellings, actual examples are either very rare or are too closely cherished to find their way readily into the market place.

One would naturally look for private collections of early Spanish Colonial furniture in New Mexico, Arizona or Southern California. But, curiously enough, the items which ANTIQUES here illustrates are owned in Connecticut by Mr. and Mrs. John K. Byard of Silvermine. They were purchased, however, in New Mexico during the past three years.

While these pieces are, with few exceptions, extremely crude in workmanship they yet possess the merit of forthrightness of construction, combined with excellence of proportion and considerable effectiveness of spatial division.

There is no such thing as assigning accurate dates to these items. They represent sixteenth- and seventeenth-century Spanish tradition modified, not by the infusion of new

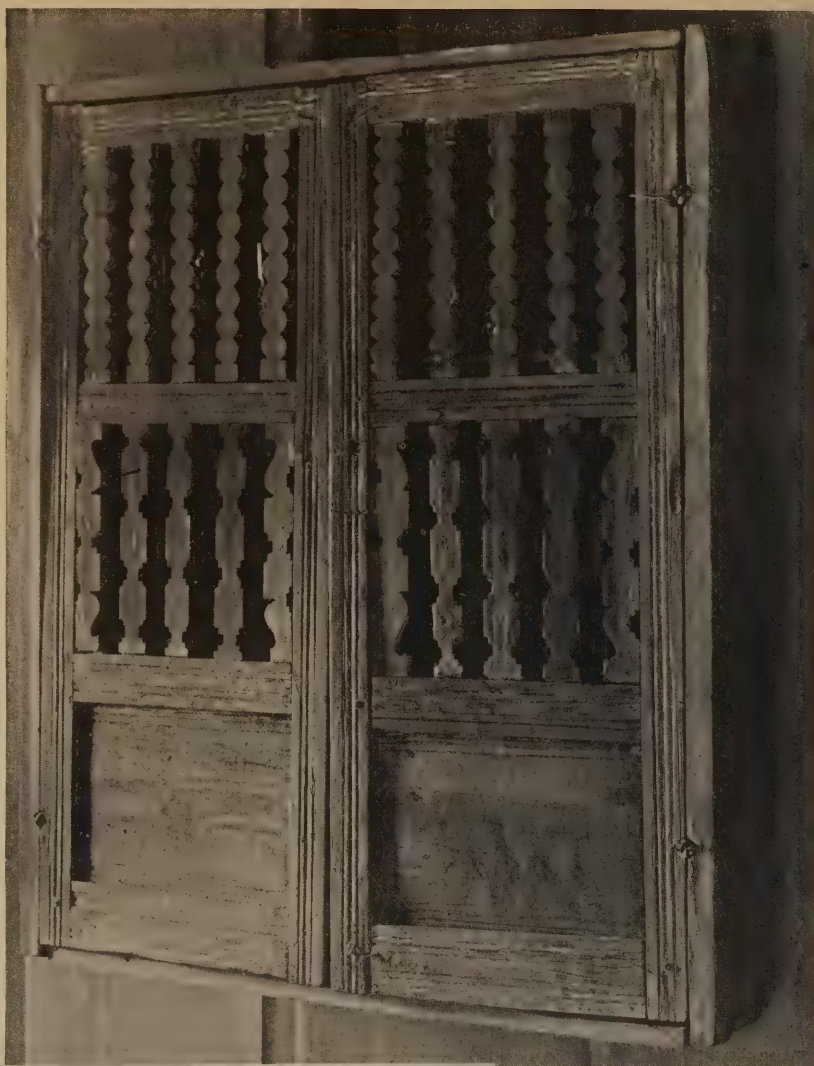


Fig. 2 — HANGING CUPBOARD
Interior has two shelves let into sides, not nailed. Spindles in front let into frames. Soft wood, probably pine. 38 inches high, 31¼ inches wide, 8½ inches deep, 1 inch boards used.



Fig. 3 — CHEST
Painted in oils; red, yellow and green; conventionalized flowers and strange rampant animals. Hardware, iron as in all the pieces. Was once painted on ends. Soft wood, probably pine. 15 inches high, 14¾ inches deep, 28¾ inches long, ¾ inch boards.

fashions, but by lapses of memory, native ignorance and unskillfulness, and the inadequacy of available tools.

The Byard collection consists of chests, cupboards, a table, several doors and a number of those small icons, half Spanish—half Indian, which constitute a category worthy of consideration by itself. Such specific comment as the examples here illustrated seem to require will be found accompanying the pictures. With the publishing of these specimens, it may be hoped that the owners of still others may be encouraged to extend to ANTIQUES a helpful courtesy similar to that whereby Mr. and Mrs. Byard made possible this display of their fascinating belongings.

Perhaps it is inevitable that furniture of this type should

Fig. 4—CUPBOARD

Soft wood, no nails used in construction; mortise and tenon, pegged. Practically no two of the turnings are alike. Some parts seem to have been stained red and black, but with no apparent design except that the turnings show more red and the rails more black. Very crude workmanship. The precise function of this piece is not known. It may have had utilization similar to that of the mediaeval *almeries* of ecclesiastical establishments, in which were kept provisions for distribution. 82 inches high, 60½ inches wide, 21½ inches deep, 1½ inch boards used.

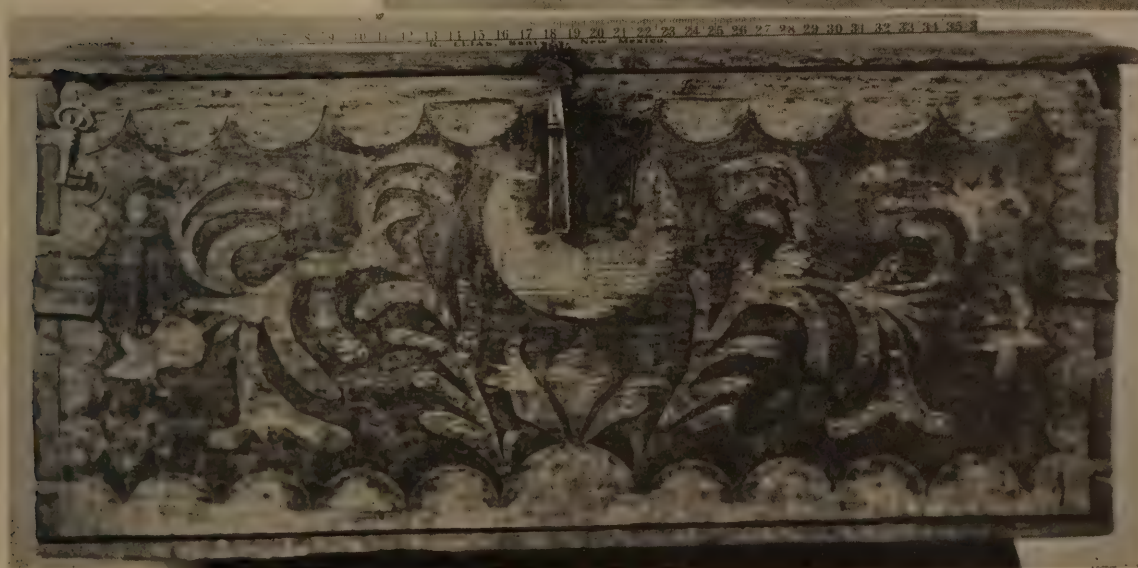


Fig. 5—CHEST

Dovetailed. Each surface is a single board. Hardware nailed on with heavy large-headed nails, not set in as in some of the other pieces. Slight relief of pattern appears due to time's erosion of that part of wood surface not protected by paint. Design may be Indian adaptation of Spanish Renaissance leaf forms. Soft wood, probably pine. 21½ inches high, 45¼ inches long, 20 inches deep.

Fig. 6—CHEST

Hardware nailed on. Ends decorated with four slightly incised figures. The decorations have been stained a reddish brown. Note the scalloped edges of the front. Soft wood, apparently pine. $17\frac{1}{2}$ inches high, 37 inches long, $15\frac{1}{2}$ inches deep, $1\frac{3}{4}$ inch boards used.

Many of the chests made and used in Spain were raised from the floor by supports integral with their construction. Others, of the flat bottomed variety, were set upon frames of wood or iron. Spanish-Colonial usage appears to have been mainly of the latter type.

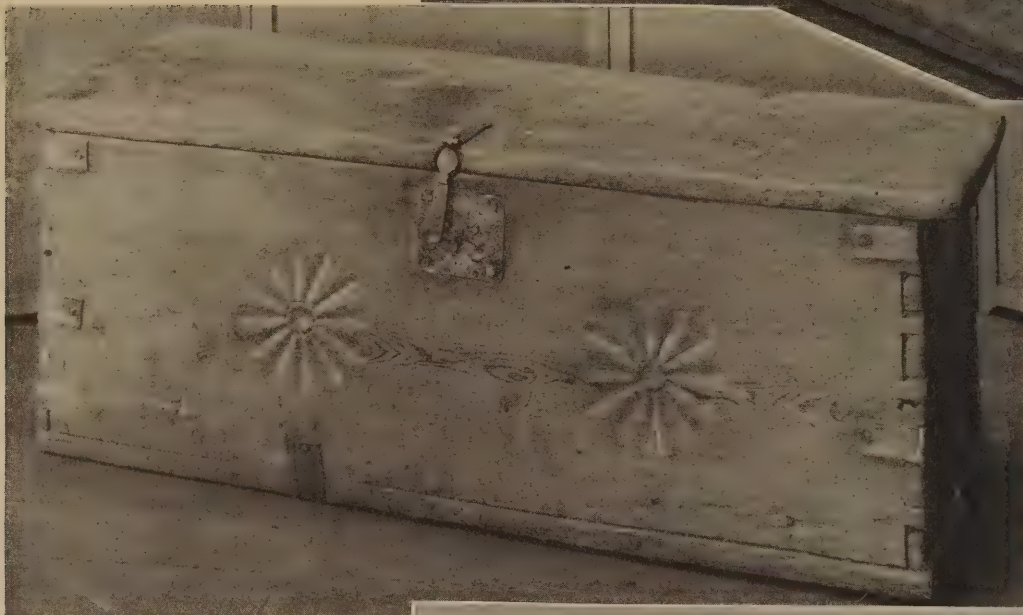


Fig. 7—CHEST

Corners, in later time, reinforced with iron straps. Plain ends. Hinges and iron straps nailed on. The rosettes are characteristically Spanish. Soft wood, probably pine, no evidence of paint or stain. $19\frac{1}{2}$ inches high, $49\frac{1}{2}$ inches long, 17 inches deep, $1\frac{3}{4}$ inch boards used.

Fig. 8—CHEST

Top carved similarly to the front. Ends carved. Background appears to have been originally painted black. Top hinges are nails driven through and bent. The pattern here is unmistakably Indian, quite similar to the *W* pattern of the Navaho blanket. Soft wood, probably pine. $12\frac{3}{4}$ inches high, $21\frac{1}{2}$ inches long, 12 inches deep, $\frac{1}{2}$ to $\frac{3}{4}$ inch boards used.

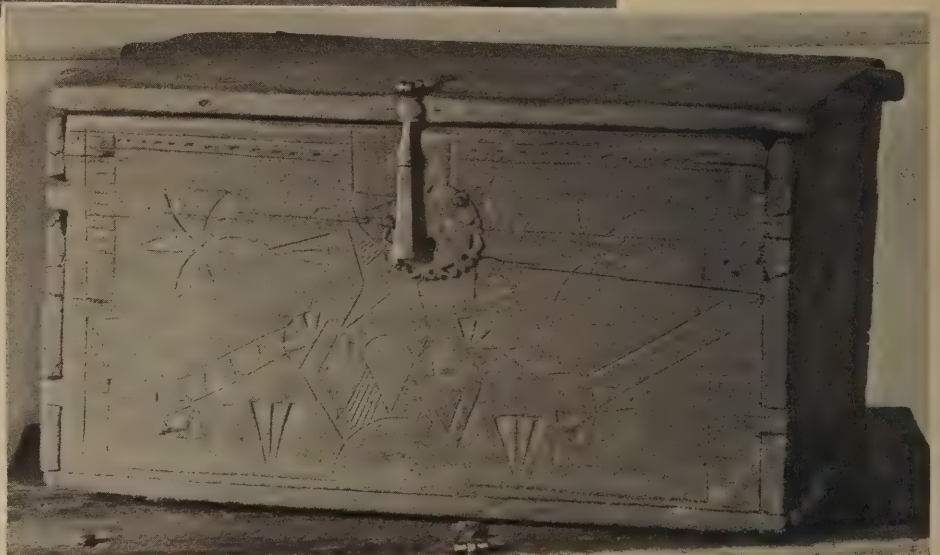




Fig. 9—TABLE

Construction apparent from photograph. Turned spindles set into rails. Top spiked with heavy iron spikes to cross bars joining tops of legs. This is a characteristically Spanish method of construction, though native Spanish tables have very heavy tops into which the cross bar is sometimes dovetailed. Soft wood, probably pine. 20 inches high (body), 23 inches long (body), 28 inches long (top), 16 inches wide (top), 12½ inches deep (body).

On the table is shown a small shrine enclosing the figure of St. Francis. The shrine is doubtless of Indian making, and, in its design, apparently based on admiring contemplation of a clock bonnet. The native touch is evident in the use of rawhide to lash the cresting to the stiles.

be spoken of as "Mission furniture." But the term should be avoided if possible; partly because it is, after all, a misnomer, and partly because it has become associated with some of the most deplorable products of the modern commercial furniture factory.

The careful student of the earliest New England furniture will be struck by the evidences of relationship between the turnings displayed by some of these New Mexican pieces, and those which occur, for example, in early New England chairs of the Carver and Brewster types, and in such rare New England items as the livery cupboard illustrated in *Furniture of the Pilgrim Century*.* The low relief carving which adorns the New Mexican chests, together with certain of its motives—notably the rosette—likewise has its analogues in New England furniture of the seventeenth century and the decade immediately following. Certain similarities of panelling here and there will hardly escape notice. There is nothing very significant in these resemblances, except perhaps the suggestion that *period* counts more than *nationality* in the harmonious utilization of furniture types. This is particularly true where the more primitive forms of furniture

are concerned. The New Mexican doors of the Byard collection are doing actual duty today in an old-time New England cottage house, where they merge most happily with early furniture and pine sheathing of untainted Connecticut ancestry.



Fig. 10—DOOR

Decorative pieces in upper part applied and nailed on. Taken from an old adobe house in Abique, New Mexico. The hinges shown were not originally used. Frame pegged together with wooden pegs. Soft wood, possibly pine, very light in color. Was an outside door. Lower panels, probably late repair, set into slits in frame. 64 inches high, 35 inches wide.

*Second Edition, Figure 244.

Wedgwood The Necromancer

By ARTHUR HAYDEN



Fig. 1 — WEDGWOOD MEDALLION
The Princess of Wales; afterwards
Queen Caroline. In jasper ware,
white relief on blue ground.

THE name and fame of Josiah Wedgwood stand in the forefront of eighteenth-century Staffordshire history. Wedgwood became a master potter in 1759. He brought out his cream earthenware—or, as it was termed, Queen's ware—in 1765. He made a service for Queen Charlotte, the wife of George III, and, apart from the discovery in technique he had made, he had established something that was to bring Staffordshire enduring renown. In discussing the master's art, I shall omit consideration of the familiar classic side

of his work, the blue jasper ware with its white superimposed ornament. That is sufficiently well known.

But as a great pioneer, Wedgwood had a many sided nature. He made a great "Imperial Russian Service" for the Empress Catherine II, decorated in sepia and mulberry colored views of English scenery. As he put it himself, in a catalogue whose style suggests in places the sonorous periods of Macaulay, a quarter of a century before that eminent *prosateur* was born, his subjects range "from rural cottages and farms to the most superb palaces, and from the huts of the Hebrides to the masterpieces of the best known English architects."*

In the museum at Etruria, Staffordshire, is a collection of Wedgwood experiments—thousands of them—little pieces of clay with labels denoting what the master potter had done. He had a collection of shells. He applied nature's forms in his pottery. The illustration of a dessert centre-

*Compare Mr. Hayden's discussion of this service in *ANTIQUES* for February, 1922, (Vol. 1, p. 83).

piece (Fig. 2a) exemplifies this aspect of his work. In some cases he followed the wicker-work basket of the artisan from the osier beds by the river. In others he embodied the technique of the silversmith in his clay presentments of pottery. A fruit dish with pierced ornament, in cream ware, shows this departure (Fig. 2b).

This piercing was a further step in evolution from the Elers Brothers, those strange Dutch aristocrats, who buried themselves in Staffordshire for a few years, and caught and standardized the raised work of the jeweler. Wedgwood went a little beyond by simulating the pierced work and the wire work of the silversmith. Whether this was proper to the technique of the potter is a debatable point. But with his restless genius and wonderful facility to bring all things visible into a place in his pottery, Wedgwood made the attempt.

A perforated chestnut bowl and cover indicate at once the application of the ornament of the silversmith (Fig. 2c). The cover is essentially a piece of silver plate fabricated in clay.

A teapot illustrated is of purely metal design. The gallery around the top of the vessel, the beaded ornament and the base proclaim the source of its inspiration (Fig. 5). But it must not be supposed that Wedgwood copied current silver patterns. He read into them something that he could use in his pottery, and thus he brought something new into Staffordshire.

Throbbing with energy, vital to an almost alarming de-



Fig. 3 — WEDGWOOD MEDALLION
The Prince of Wales; afterwards
George IV., showing the classic
treatment of a contemporary
subject.



Fig. 2 — WEDGWOOD CREAM WARE (eighteenth century)

- a. Dessert centrepiece; a transcript of shell forms so exact as to suggest construction from plaster casts. An excellent example of Wedgwood's experimentation in his restless search for fresh motives.
- b. Fruit dish with pierced ornament; partly suggestive of basketry, but with base suggestive of metal ornament.
- c. Chestnut bowl; here the technique suggests the piercing and appliqué of the silversmith.

gree, though crippled by that plague of the eighteenth century, smallpox, and stumping about on a wooden leg,* Wedgwood was a commanding genius who conquered. Wedgwood's jasper ware is still being made on the old lines with applied ornament. A photograph taken some twenty years ago shows workmen still employing the methods of the eighteenth century (Fig. 4).

As to classic vases and classic designs with gods and goddesses, Wedgwood was responsible for imposing his genius, great necromancer that he was, upon Staffordshire. Every cottage shelf had its Bacchuses, its Venuses, its Medusas. But he brought his classic cameos into the service of contemporary portraiture. What can be more charming as a presentment of character and costume than his two medallions, illustrated, of the Prince and Princess of Wales. And this ability to treat the contemporary in a manner so truly classic that the medallion portraits of living personages might hang appropriately in the master's gallery of philosophers and poets dead and gone was no mean attribute. To the inferior artist the classic style implies fixed outward trappings; to Wedgwood it meant a point of view and a method. So he was able logically to harmonize the aspects of antiquity with those of his own generation.

*The statue in front of Stoke station artistically gives him two well-proportioned legs.



Fig. 4—A GLIMPSE OF THE WEDGWOOD FACTORY (twenty years ago)
Factory and methods apparently remain much as they were in Wedgwood's day. This picturesque glimpse shows jasper ware in process.

There were those who imitated Wedgwood and those who instinctively sought subjects and methods apart from his. Spode turned to the Chinese, and later to the local and familiar. Turner's genius followed that of Wedgwood and might have rivalled it—save for untimely death. Adams, who ran parallel, is still recognized for originality and power. A crowd of minor imitators followed every pass of the master's hand. A great pioneer, a great personality was Wedgwood.

All too many persons, however, are inclined to

view Wedgwood not as a person but as a style, whose sole characteristic is discoverable in white classic figures straying forever across azure fields on plate and pitcher. That is an unfortunate misconception. There were other makers of jasper ware than Wedgwood; and Wedgwood, as I have tried to show here, was infinitely versatile, and always a leader.



Fig. 5—WEDGWOOD TEAPOT
Design clearly based on metal work. At the Wedgwood Museum, Etruria.

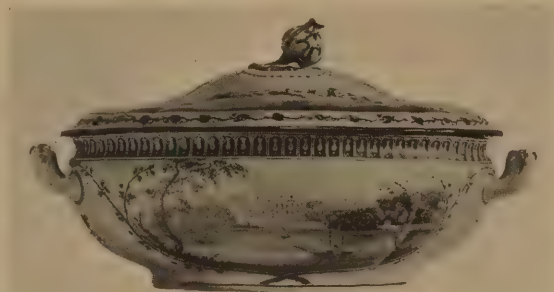


Fig. 6—WEDGWOOD CREAM WARE
Soup tureen from the celebrated service made for Catherine II of Russia.

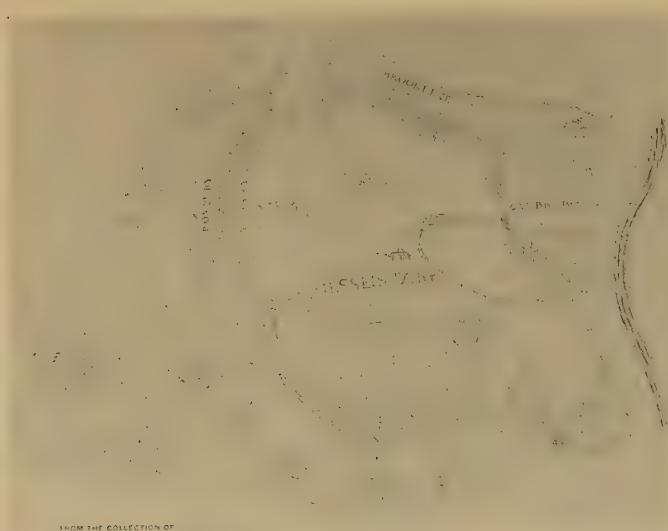


Fig. 1 — MAP OF BOSTON (c. 1775)
On a horn which belonged to Jesse Starr of Groton, Connecticut.

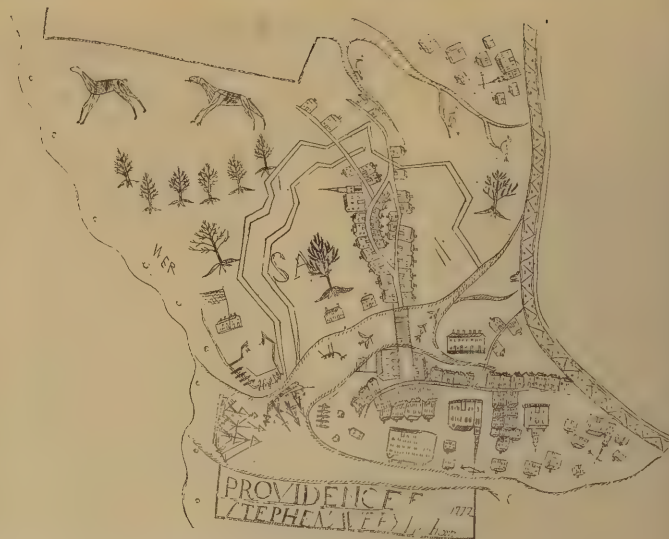


Fig. 2 — MAP OF PROVIDENCE (1777)
The earliest engraved map and view of Providence, from the horn of Stephen Avery.

Map Horns

By HOWARD M. CHAPIN AND CHARLES D. COOK

NEW ENGLAND and New York abound in powder horns dating from the early Colonial and the Revolutionary periods; but engraved or inscribed horns are comparatively scarce, while horns engraved with a map are both exceedingly rare and very highly prized. Out of a loan collection of over one hundred powder horns exhibited at the Rhode Island Historical Society a few years ago (1921), only five were engraved with maps.

Those few horns which have maps engraved on their smooth and shiny surfaces, form a class quite by themselves and are far more interesting historically than those with more commonplace designs. In some cases, too, these quaint and crudely executed map horns offer a very considerable contribution to the cartography of the place which is depicted upon them.

The Stephen Avery horn, cut in 1777, is a good example of this, for its map, which, by the way, is a sort of bird's-eye view, is both the earliest engraved map and the earliest engraved view of Providence, antedating the Hamlin view by nineteen years and the Anthony map* by twenty-seven years (Fig. 2).

These pictorial powder horns were usually carved by soldiers, who whiled away the idle hours of a siege or of the occupation of a town by thus decorating their equipment, which became a kind of military scrimshaw work. Sometimes a professional powder horn carver would develop, and such a gifted person would usually beautify the powder horns of his comrades, receiving perhaps, as remuneration, a jugful—or in some cases a barrel—of rum. The charge for the carving doubtless depended upon the temperament and desires of the carver and upon the

affluence of his patron, as well as upon the resources of the locality in which the work was done.

Such a professional carver was Daniel Mowry, a Rhode Island soldier during the French and Indian War, who decorated a powder horn, in 1758, for his comrade in arms, Edward Salisbury, of Smithfield, R. I. According to family tradition, Mowry received *more* than a barrel of rum for the ornamentation, which consisted of a crudely carved mermaid and some conventional scroll work. This horn was partly crushed by a bullet and was lost on the Plains of Abraham before Quebec in the battle in which both Wolfe and Montcalm lost their lives. The name upon the piece served as a means of identification and it was eventually returned to its owner.

Few decorated powder horns have come down to our time from the period before the French and Indian War (1755-1763). Whether the carving of horns came into vogue, generally speaking, at that period, or whether the scarcity of earlier engraved horns is due merely to the natural vicissitudes of time, must for the present remain a matter of surmise, although future studies into this interesting antiquarian field will doubtless settle the question.

The earliest map horn known to us is the *Philadelphia* horn of 1750 (Fig. 4). The engraving on this example shows a bird's-eye view of the river, filled with shipping, and of the closely built up town in the midst of which appears the building that was later to become famous as Independence Hall. Above the town is inscribed the name *Philadelphia*, which, again, is surmounted by the coat of arms of Great Britain and the date, 1750. The remaining spaces on the horn are filled with the usual scroll work, a man on horseback, and a hunter shooting at a deer.

An old Dutch windmill appears on an island in the foreground, probably Windmill Island, which has since disappeared. The vessels in the river are drawn rather more

*Hamlin's *View* was engraved, in 1798, for the certificate of the Providence Marine Society. The *Anthony Map* was likewise engraved by Hamlin in 1803. The latter is reproduced in Field's *State of Rhode Island*, Vol. II, p. 12.



POWDER HORN OF GLASS

A curious example of the early American glass blowers' art. Blown from greenish glass not unlike what is generally spoken of as "Jersey glass." The numerous bubbles and flaws which fleck the material are observable in the picture. Length, 6 inches. Owned by T. Kenneth Wood.

By HARROLD E. GILLINGHAM

Needles and pins, needles and pins,
When a man marries his trouble begins.

UNLIKE this well-known nursery rhyme, my troubles left me when I was married, but I almost invited their return last summer, when, from one of her indefatigable hunts for the attractive and curious things of the late eighteenth century, dear to all collectors' hearts, my wife triumphantly produced her latest "finds." Her *treasures* this time were two unusual old portraits of men, coloured in delicate, soft hues, edged and outlined with small holes, and framed in charming ebony frames, recessed in centre ovals edged with beaded brass. At first I laughed at her bargains, and that was when my troubles began, for *she* knew what she had found and I was the ignorant one and properly chided as such.

Little, at the time, did I appreciate those two unusual pictures, but the more I examined them the greater became their interest to me, for until then I had never even heard of a pin-pricked picture; yet these fascinating articles have been made for well over two hundred years. It is said that they originated in France in the early part of the seventeenth century, though other authorities attribute them to England and fix the date of their origin as the eighteenth

century. These illustrated are undoubtedly the best, as are the oval pin-pricked silhouette of Louis XIV of France and his minister, the Duke of Choiseul, illustrated by Eleanor D. Longman in their charming and instructive work *Pin Pricking*, London, 1911.

The process of pin-pricking is to lay the picture on a board or several blotters, or even on a piece of paper, and prick, from the front, the outline of the picture. (Take my advice and do not try to do this on a mahogany table or desk top.) In some cases the picture is drawn with very light lines, and pricked so that it appears to have been made up as a silhouette. When deeper shadow effects were desired, the pin pricks were increased, and, in some cases, the picture was done from the reverse, to give a different appearance. In the pictures shown, the first drawing, though the striking likeness of the subject, have been otherwise produced. The second is strong, but very thin in quality, and the third is a painstaking and elaborate work done by a French craftsman, using the simple pin for their tool.

One of our pictures is of Voltaire, French

carefully than was customary. A row-boat, two sloops, a topsail schooner, a brigantine and two ships, one of them a frigate, hold the interest of the marine student ever fascinated by these obsolete rigs.

The most southern continental horn is that inscribed *Charlestown Suth Cir-lenea* (Fig. 3). It shows the "Ashshely River" and the "Cupperi River," "Neuberui" and "Ft. Jonston." This piece belonged to Thomas Shearer, and is dated February 3, 1772. It depicts several large buildings in Charleston, with vanes and a flag showing the direction of the wind. Trees, boats and houses, churches, manor houses, or taverns, and a fort fill up the design, which, notwithstanding the rather illiterate spelling, is better executed than is usually the case.

Another interesting Colonial map horn is that of Henry Amos (Fig. 5). This horn offers a problem yet to be solved; for no definite clue is given as to the locality depicted. The horn is inscribed *Henery Amos his horn September 6 Day, 1760*, two days before the fall of Montreal. Amos is said to have been an Indian from Rhode Island's "South County" and to have served in 1760 in Colonel Christopher Harris' regiment, which consisted of ten companies of Rhode Islanders, some thousand or more men. They proceeded first to

Albany where they joined the force under Lord Amherst.

Many of the Rhode Islanders, fearing the hardships of a campaign against so distant a place as Montreal, deserted on the way to Albany. The English forces approached Montreal from three directions, the Rhode Island contingent, with many of the Colonials under the command of Haviland, proceeding via Lake Champlain.

Presumably the map on the horn of "Henery Amos" represents one of the outposts of Montreal itself, or one of the forts in the Champlain-Richelieu valley. Amos, being a poor man, probably cut the decoration himself, for it is unlikely he could have afforded the luxury of hiring an engraver. He indicated fortifications, tents, animals, trees, and, in the river, several interesting ships, a sloop with three headsails and a square topsail and a brig, or brigantine, as the rig was then called, with top-gallant sails and main stay-sails, suggestive features to the student of maritime history.

A powder horn engraved with a view of New York City and a map of Crown Point is dated 1759 and bears the inscription *Jacob Blasdel his horn I mad eat*, evidently a rather illiterate attempt on the part of Blasdel to emphasize the fact that he carved the horn himself (Fig. 6). He, apparently, was one of those Rhode Island soldiers who went via New York to Albany and thence to Crown Point.

Fig. 3—(left)
MAP HORN
(1772)
View of Charleston, South Carolina. This and other horns subsequently pictured in this article, from the collection of Charles D. Cook of Providence.

Fig. 4—(right)
MAP HORN
(1750)
View of Philadelphia. This is the earliest known map horn.

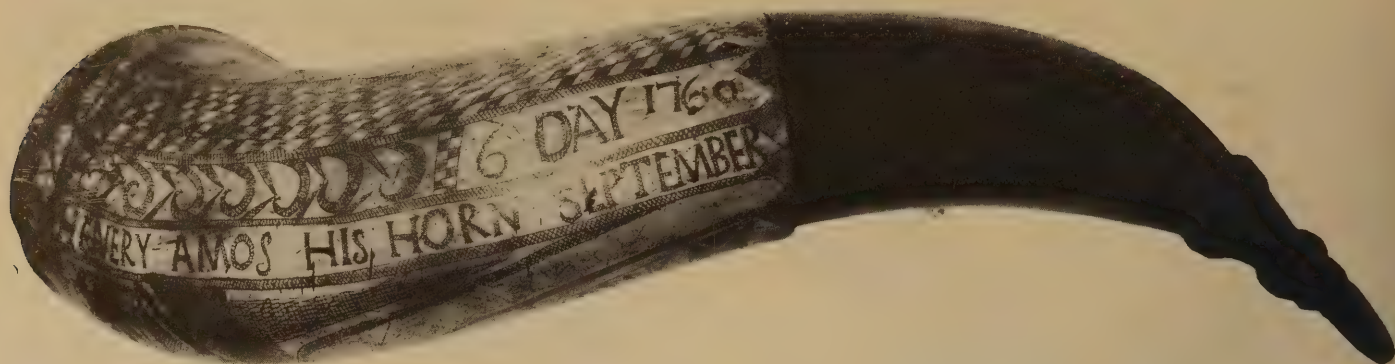


Fig. 5 — MAP HORN (1760)
Unknown view. Cut by "Henry Amos," September 6, 1760.

New York map horns are perhaps more common than those of any other place, the line of march of the various Canadian expeditions being a most popular theme. A New York horn, with a view of New York City, and a map of the Hudson as far as Albany together with the lakes northward, was displayed in the Providence exhibition of 1921* (Fig. 7).

Fort Edward, Fort Ticonderoga, and Fort Crown Point were likewise popular with the map horn makers of the French and Indian Wars. One of these New York map horns was owned by Fred W. Lucas, and is reproduced in his book entitled *Appendiculæ Historicae: or Shreds of History hung on a horn* which was published in London in 1891. Another such map horn, owned by Charles Allen Munn, is illustrated in *American Homes and Gardens* for 1915, and there are seven New York map horns in the New York Historical Society.

There are two of these French and Indian War New York map horns in the Cook Collection. Curiously enough neither of them carries name or date. One of them, however, is extremely interesting and its owner can be identified. It is a pistol charger with a spring charging device made of silver. The horn itself is carved with the typical New York Colony war-map, showing New York City, Albany, Oswego, Fort Stanwix, German Flat, Stone Abby, Saratoga, Ticonderoga, etc. In a square near the centre of the horn appears a coat of arms apparently carved later than the map and by a more skillful hand. It is quarterly (1) and (4) azure, three fleurs-de-lys, or, and (2) and (3)

gules, three gem rings or, stoned azure, all within a border or charged with a double tressure flory-counter-flory gules, a crescent for difference. Above the arms on a scroll occurs the motto *Garde Bien* (Fig. 9).

These arms, Montgomerie and Eglington quartered, belong to the Earldom of Eglington and the horn may, on that account, be identified as the property of Archibald Montgomerie, second surviving son of Alexander, Earl of Eglington. Alexander Montgomerie raised a regiment of Highlanders which was at first called the Second Highland Regiment, but was soon renumbered the 77th Foot. Montgomerie was Lieutenant Colonel Commandant in 1757 and took his regiment to America, where he served during the campaigns of the next few years. He later succeeded his brother in the earldom.

Miss Lounsbery* states that "it was a military rule that each horn should be marked with a name in order to secure its prompt return after being refilled at the powder wagon, thus avoiding disputes as to ownership." Either the owners of these two horns violated this rule, or else the rule was not in effect at the time. Miss Lounsbery unfortunately gives neither the date of the ruling nor her source of information.

Two exceedingly interesting map horns depict Havana and Louisbourg respectively. Although undated, and with only the brief inscription *John Campbell Fecit*, the Louisbourg horn (Fig. 8) is easily identified by the bird's-eye view map of the city and harbor, which closely resembles the *Prospect of the City of Lewisbourg* which was published in London, in 1745. The light house, the Island Battery,

**American Homes and Gardens*, August, 1915.



Fig. 6 — MAP HORN (1759)
View of New York City and Crown Point. Made by Jacob Blaisdell.

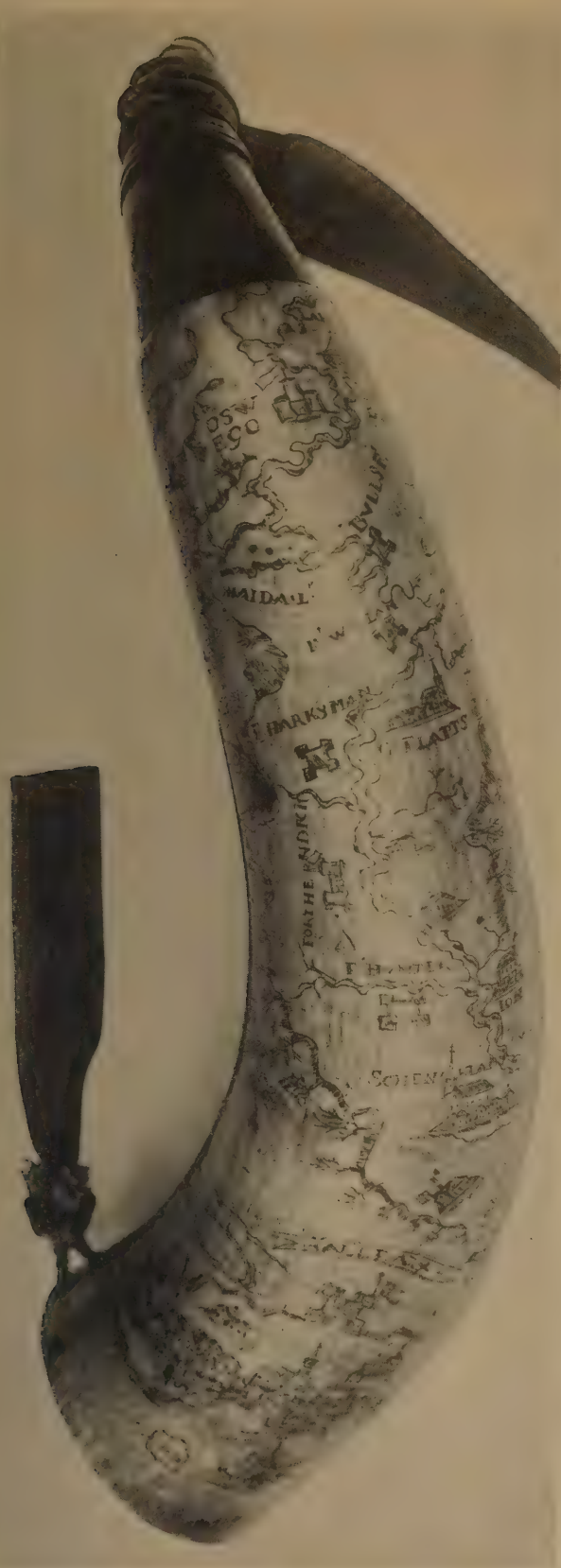


Fig. 7—MAP HORN (c. 1756)
View of New York City and the Hudson as far as Albany.



Fig. 8—MAP HORN (c. 1758)
View of Louisbourg in the siege of 1758. Closely resembles an engraved view published in London in 1745. Both pictures are from same horn.

the Citadel and the Hospital are all readily discernible. Five French ships are shown in the harbor, doubtless the ships *Prudent*, *Entreprenant*, *Capricieux*, *Celebre* and *Bienfaisant*, thus identifying the siege as that of 1758. Ten English vessels, each flying the white ensign, are shown blockading and bombarding the city and harbor. Among these Admiral Boscawen's flagship may easily be recognized by the Admiral's flag at the mizzen topmast head. This horn therefore gives us a hitherto unpublished contemporary sketch of this siege of Louisbourg.

The Havana horn is, in some ways, even more interesting (Fig. 10). The horn itself is whiter than the usual powder horn of this period, and so offers an added contrast to the heavy black lettering and the occasional touches of vermillion red that have been used to heighten the effectiveness of the carving. The horn is inscribed *The City of Havana illuminated at the Embarkation of the British troops July the 7th 1763*.

In the harbor appear six rather spirited ships, their flags and pennants flying in the wind. Moro Castle, Apostles Battery, Shepherds Battery and many other important features are shown and named. A general view of the town, with its red tiled roofs standing out conspicuously and many jubilant Spanish flags giving color and action to the picture, takes up the greater part of the horn. A few birds and beasts, two cannon, a mortar, and some trees with large red fruit hanging in abundance fill up the vacant spaces. Another inscription gives us the owner's name and tells of the subsequent use of the horn in the service of the army of occupation in Florida. It reads *Yelverton Peyton, Capt. 9th Regt.*

Foot St. Augustine East Florida July 30th, 1767. The letters are Roman, which is unusual on map-horns, and combined with the unusual red and white coloring, give a somewhat bizarre though not unpleasant effect. A horseman, sword in hand, near one end of the horn, looks for all the world, as if he had just ridden out of a pack of cards. The small end of the horn carries a thread inside the nozzle, which is another unusual feature. Except for the occasional misspelling, the horn is a much better piece of work than most of the American map horns. The American Colonial troops were more than decimated by the casualties of this disastrous Havana expedition. Out of Rhode Island's contingent of 207 men, ninety-nine died from disease and wounds during this dreadful siege.

The Providence horn already mentioned bears the name of Stephen Avery and the date 1777 (Fig. 2). This Stephen Avery was evidently a Revolutionary soldier, either Stephen Avery of Stonington, son of Charles, who served about New York in 1776 and may have been transferred to Providence, or, more probably perhaps, Stephen Avery of Norwich, son of Charles, who served in Captain Lamb's company in 1777 and 1778, and may have been stationed at Providence.

The carving on the horn is a bird's eye view of Providence showing the principal streets and also reproducing rather roughly the more important buildings.

The "College Edifice" (University Hall) the First Baptist Meeting House, old King's Church (St. John's Church) and the old State House are clearly shown, the latter with the cupola in the centre instead of at the front where it was placed during subsequent alterations. The Market House is shown with



Fig. 9—MAP HORN (c. 1760)

View of New York City and the Hudson. Engraved with the arms of Archibald Montgomerie, Lieutenant Colonel Commandant in 1757 and the succeeding years of the campaign in America. Both pictures from same horn.

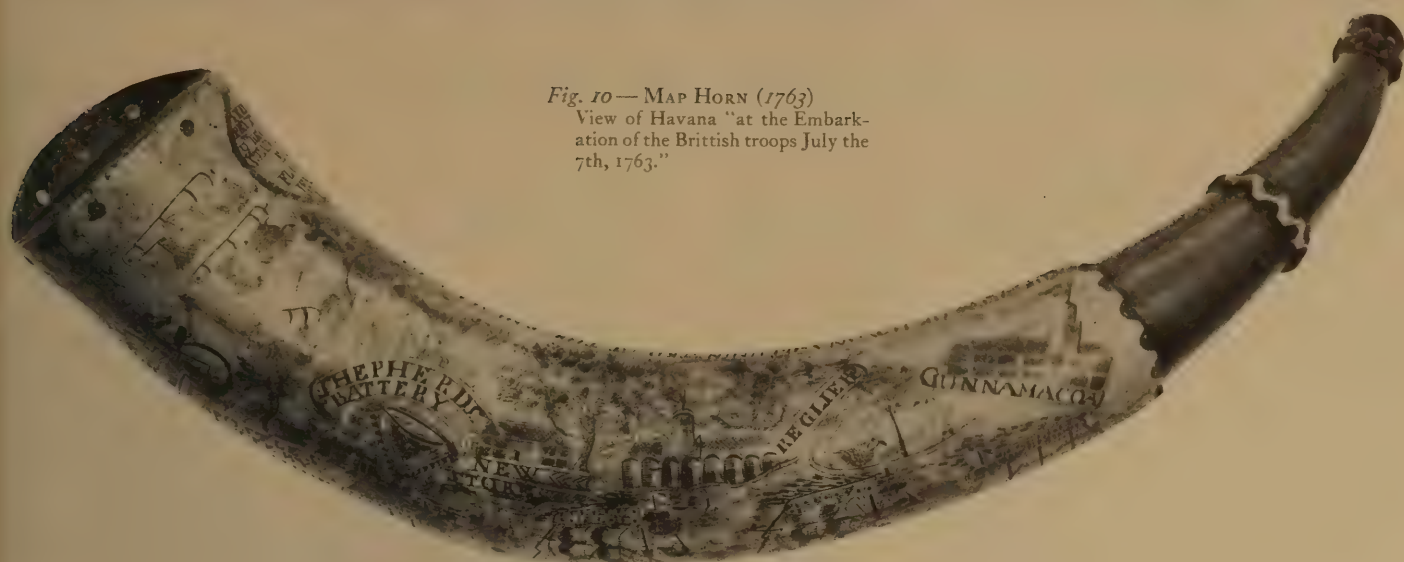


Fig. 10—MAP HORN (1763)
View of Havana "at the Embark-
ation of the British troops July the
7th, 1763."

two and a half stories, the extra story at that time not having been added. On the west side of the river the most striking features are the Congregational Church, the predecessor of the Round Top, and the curious lay-out of Westminster, Weybosset and High Streets. Weybosset bridge is shown crossing the river, as it did at that time, north of the Market House. A fort is depicted at Fox Point, and another just across the river to the west of it.

Of course, as might be expected, animals, birds and vessels are scattered about the picture as fillers for vacant spaces. A large building is shown on the tongue of land between the Woonasquatucket and Moshassuck Rivers. This is perhaps the only extant picture of the Work House or Poor House. The view of King's Church, too, is the only contemporary one, although Zachariah Allen later made a sketch from memory; the only picture showing the Market House in its original form is that found on this ancient horn.

We have gone into these details in connection with this horn to show the historical value of such carvings even when they are poorly executed.

Boston is also represented among engraved powder horns. The one illustrated in Figure 1, bearing the map of Boston, belonged to Jesse Starr, probably of Groton, Connecticut, who was a private in the Tenth Company of Colonel Parson's regiment, which was called into service in May, 1775, for the siege of Boston. Cambridge, Brookline, Roxbury, and Castle William are shown and named as well as Boston and of course the Back Bay is one of the features of the map.

A half-finished, crowned British lion appears on this horn, perhaps significant of the fact that, when the carving was begun, separation from England had not been considered by the engraver as the aim of the war, but that, before the work was completed, the ideals of the soldiers had changed with the general political swing towards complete independence.

There are, unquestionably, still scattered through the country other map horns, with carvings of great interest to the historian and antiquarian. If this brief survey of the subject serves to bring some of these hitherto unrecorded horns to light, the writers will feel that their efforts have not been in vain.

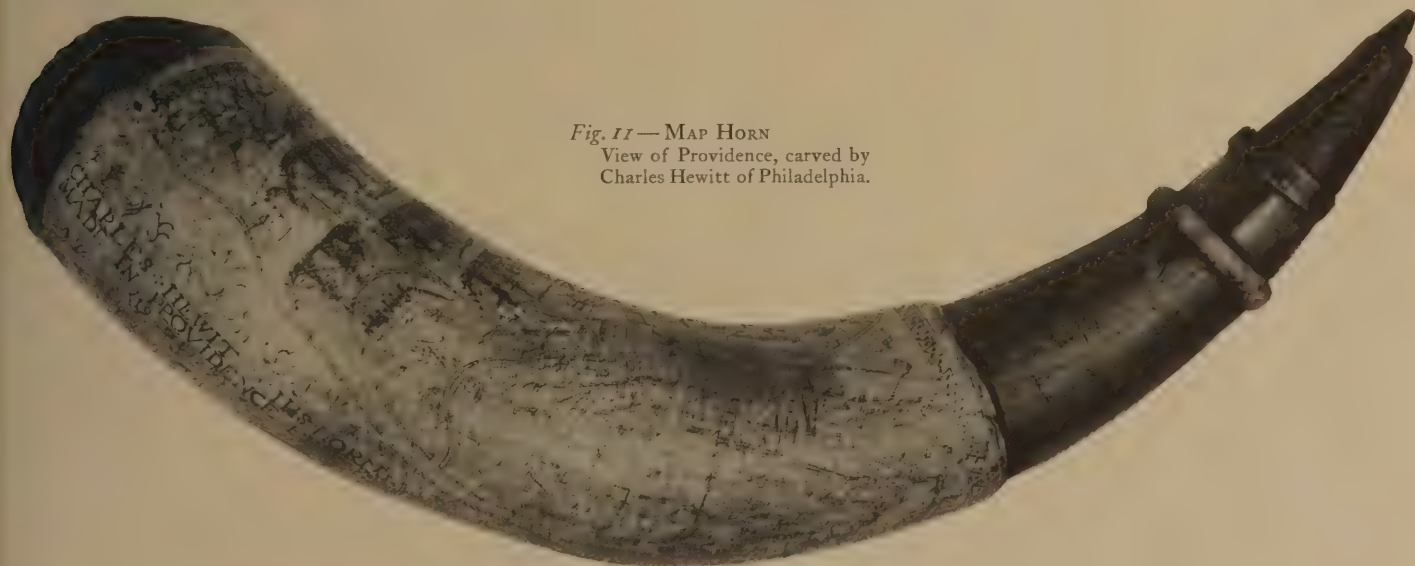


Fig. 11—MAP HORN
View of Providence, carved by
Charles Hewitt of Philadelphia.

The Beginning of the House Organ

By GEORGE H. SARGENT

REPOSING among old papers in hundreds of country houses in New England the searcher for literary treasure is likely to come across a stray

number or two of *The Lowell Offering*.

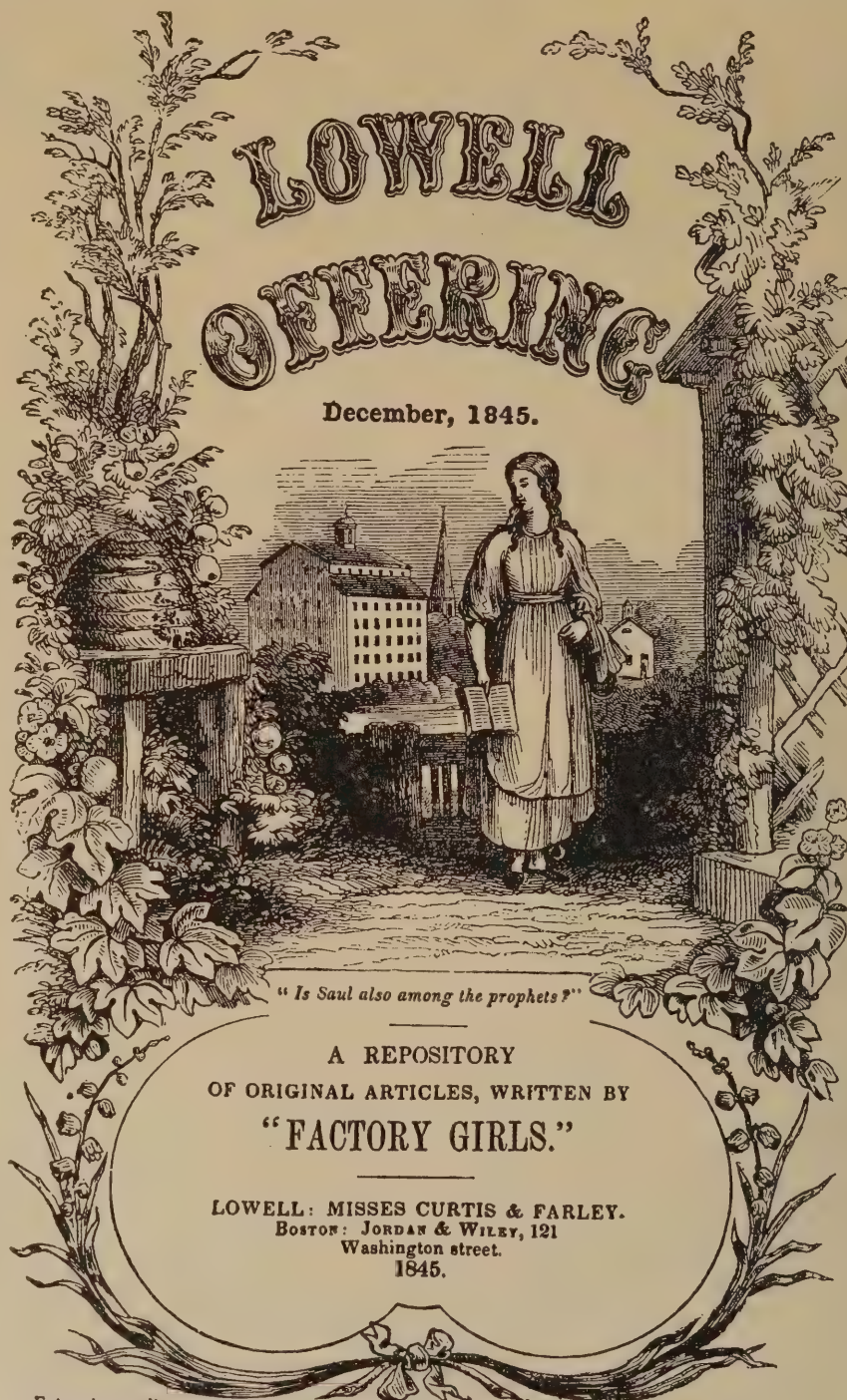
It is not unlikely that the finder of this piece of American periodical literature, issued in the eighteen forties, may trace his descent from some contributor to the magazine. Instead of trying to conceal the fact that his grandmother was a factory girl (unless, of course, he is a snob), he will be proud that one of his ancestors had a hand in an enterprise of a period which, economically, was almost as revolutionary as that which has given his sister the vote. He will treasure the number, not for its commercial value (which, while greater than that of most old magazines, is inconsiderable) nor for its literary merits; but because it is a genuine antique with a most honorable record.

To understand *The Lowell Offering*, it is necessary to realize something of the social and economic conditions of the eighteen forties. Previous to that decade the New Englander lived in a state of almost pastoral simplicity. There were no railroads, no telegraphs, no electric lights, not to men-

tion radio outfits, automobiles and aeroplanes. Communication was by stage coach, and the farmers hauled their goods to market and there exchanged them for things

which could not be made at home. But the home was largely a self-supporting entity, and many a boy went to Harvard College in homespun clothes.

The development of mechanical industry, however, created a revolution. The cotton and woolen factories provided employment during the winter months not only for the boys, but for the girls of the farms. Bear in mind that, before the year 1840, there were only seven employments outside the home into which women had entered in considerable numbers, and the importance of this mechanical development will be recognized. But when the cotton mills of Lowell began to develop as a great institution of New England, following the harnessing of the Merrimac River, labor at the looms and the spinning frames was needed. The mills drew upon the farms of New England. The "boys" and "girls" of the factories were sons and daughters of the early founders of the nation. They were adventurous and ambitious. Brought up with the teaching that it is no disgrace to perform manual



Entered according to Act of Congress, in the year 1845, in the Clerk's Office of the District Court of the District of Massachusetts.

THE SCHOOL GIRL OF THE FORTIES

Final form of the cover design of the *Lowell Offering*, established in 1840. This periodical is noteworthy as the first of its class to be produced in America by and for women. It is also interesting as a kind of precursor of the modern factory paper or house organ.

labor, the young women, who had always been savers of money but never earners or spenders of it, filled the Lowell mills. They carried to the city the virtues of the farm life, and, instead of being corrupted by the city's influences, they strengthened its moral structure. Today it is almost impossible to realize what a change the factory made in the status of the woman. She became, for the first time in the history of the country, an important economic factor.

Beside these "girls" from the farm, some of whom had been dependent for years upon the charity of their relatives and who now became independent and self-respecting, there were many more from the cities. From Beverly came Lucy Larcom, a widowed sea-captain's daughter. From Boston came the mother of Harriet Robinson, to conduct a boarding house for young women, over whose stomachs and souls alike she exercised watchful care. Thrown together and mutually dependent, these women obtained social advantages new to them. They discussed the books they read; they went together to the churches and took part in the church activities, where natural facility for leadership enjoyed a scope not allowed at home. And they were lectured—lectured to death, we would think today—for it was the era of the platform, and there were lyceums and philomathic societies galore.

Harriot F. Curtis was one of the factory girls who had a natural capacity for "doing things." Her initiative led her, in 1836, to suggest a society for "mutual improvement," where the girls could meet at stated intervals and talk over books and perhaps read what they had themselves written. So the society was established, as its constitution quaintly states, "to improve the talents God has given us," and, so far as we can discover authentic record, this was the first women's club organized in the United States.

Spurred by this example, two pastors of Lowell, Reverend Abel C. Thomas and Reverend Thomas B. Thayer, organized in their respective churches "improvement societies," largely made up of the young working women who attended their services. The girls were reluctant to speak in public, but they would write, and so, for these meetings, anonymous productions were solicited. The women responded so readily that, in course of time, the reading of papers became the sole entertainment at the meetings.

But who is there that writes, who does not seek a larger audience than that of a meeting? So the pastors, selecting the best of the contributions received, published them in a sixteen-page octavo, entitled simply *The Lowell Offering*. The first number was published in October, 1840. The belated second number, a copy of which lies before me, was "For December, 1840." In this number are given some of the comments which had greeted the magazine upon its first appearance. The editors say, with pardonable pride:

Everywhere the *Offering* has been received with favor; and from publications of all characters, literary, political and religious, complimentary and generous notices have been taken of it, and the most warm-hearted wishes expressed for its success. From the most distant portions of the Union papers have been sent requesting an exchange; and letters from far and near have come to us *post paid* (without an exception) desiring information touching its continuance, subscription price, etc. and promising exertions in extending its circulation. From each of the New England states; and from the West as far as Ohio and the Mississippi

River; and from the South, as far as Alabama, Georgia and Louisiana, a voice has come, giving approval of the objects of the *Offering* and hearty wishes for its prosperity.

The price of the first number of the *Offering* was "six and a quarter cents," and its popularity was instant. Indeed, by 1841 it had received the sincere tribute of imitation, and collectors should have *The Operatives' Magazine*, published from April, 1841 to March, 1842, to go with the *Lowell Offering*. The rival was started by those of another religious denomination, who thought that too much Unitarianism was creeping into the pages of the *Offering*. Unitarianism won the day, however, and swallowed its rival.

Four parts had been published in quarto, double columns, when the magazine passed into the hands of two of the Lowell mill girls, Harriot F. Curtis and Harriet Farley. Here the capacity of women for business management and editorship was displayed. The form was changed to single column size, the plain title page carrying the stanza from Gray, beginning,

"Full many a gem of purest ray serene,—"

In January, 1845, the magazine achieved the dignity of a cover bearing a vignette representing the New England school-girl with a book in her hand standing between a rustic arbor and a beehive, the mills, the church and the little red schoolhouse showing in the background, to represent, as the editors said; the class "of which our factory-girls are made." The motto now read:

The worm on the earth
May look up at the star.

The contributors, however, were too independent to stand for this abject sentiment, and in the February number the motto was changed to the line from Bunyan:

And do you think that the words of your book are certainly true?
Yea, verily.

This, however, failed to satisfy, and by December, 1845, when the title page had been copyrighted, it bore the legend:

"Is Saul also among the prophets?"

All told there are seven volumes of *The Lowell Offering*. The last number was published in December, 1849. Many of the editors and contributors had left the mills and gone into other fields of work. Some had become contributors to other magazines and had written books. Indeed, no less than seven books had been published by its contributors before 1848. Some of the writers eventually achieved considerable fame. As contributors to the *Offering* all were anonymous, but the late Harriet H. Robinson, who as a mill-girl was Harriet J. Hanson, succeeded in identifying sixty-two of these anonymous writers. Their pen names were frequently fanciful, "Enileda," "Ilena," (Harriet Farley), "Ruth Rover" and "Nymphaea" (Lucy Larcom), "Orianna" (Hannah Johnson), "Charity Dawson" (M. A. Dodge) and others. Lucy Larcom used no less than eight different pen-names, and ten have been identified as belonging to Harriet Farley, while Harriot Curtis was satisfied with seven, one of which was also used by another contributor.

At the time of the suspension of the magazine, economic and social conditions were again changing, and the girls were marrying and moving away from Lowell. Margaret F. Foley became an artist of some note. Another became a missionary to the Cherokee Indians and was a pioneer in Kansas. A third returned home and gave her native town a public library. Of the authors, Lucy Larcom was perhaps the most famous. Harriet Farley published a collection of writings from *The Lowell Offering* in 1847 under the extravagant title of *Shells from the Strand of the Sea of Genius*, and later one of her own works, *Fancy's Frolics*, a book of Christmas stories.

From the first, *The Lowell Offering* was a literary comet blazing across the American horizon. The *North American Review* warmly commended it. Harriet Martineau, on her visit to America, was struck by this phenomenon, and was responsible for a fine review of it in the staid London *Athenaeum*. Under Miss Martineau's direction a selection from the *Offering* was published under the title of *Mind Among the Spindles*. Charles Dickens visited the Lowell mills in 1842 and was presented with a copy of the *Offering*, to which he pays high tribute in his *American Notes*.

Looking over the files today, one sees that there is, in nearly all the articles, conscious or unconscious imitation of favorite authors. Many of the essays might have been taken from *The Spectator*, or adapted from Miss Sedgwick's

Letters, or Goldsmith's *Vicar of Wakefield*. The poetry, too, is strongly reminiscent of Mrs. Hemans, Letitia E. Landon, Miss Sigourney, Hannah More, Milton and Pope. Occasionally there appears a lyric that has passed into anthologies, like Nancy Priest Wakefield's *Over the River*. But, for the most part, the writings are representative of the intellectual dearth of the time.

There was at least one writer of real power, who signed herself "A Factory Girl," and who, in the second number of the magazine, answered the statement of the Reverend Orestes A. Brownson, "That she has worked in a factory, is sufficient to damn to infamy the most worthy and virtuous girl." Stirred to indignation, this anonymous writer politely called Mr. Brownson a liar and proved her case. Mr. Brownson is principally remembered today (if at all) as a religious scribe who was in succession a Presbyterian minister, a Universalist, a Deist, then a Christian minister and finally a Catholic layman, although his paper, published as a Catholic organ, was suppressed by the Roman church.

The Lowell Offering still lives in memory, and many of its contributors are mothers of men who have done the world's work. The magazine should be preserved as something more than a mere literary curiosity. It represents an important phenomenon in American life and literature, and one not likely to recur.



Mediaeval Art Among Pennsylvania Germans

By T. KENNETH WOOD

THE German custom of preserving baptismal, confirmation and marriage certificates, though wanting the force of legal compulsion after crossing the Atlantic, survived until recent years in parts of German Pennsylvania.

The use of baptismal certificates, however, was not practised among the Mennonites because of their rejection of the doctrine of infant baptism; but it prevailed extensively among the Lutherans in northern Bucks, Lehigh, Berks, Northampton and Montgomery Counties. The Mennonites, on the other hand, excelled in their beautifully illuminated hymns, ornate title pages and song books.

Examples of this Mennonite work are the manuscript song books, the *Zionitischer Rosen Garten* and *Paradisches Wunder-Spiel*, produced by the monks of Ephrata, and lately presented by Abram H. Cassell to the Pennsylvania Historical Society.*

While the Mennonites gave us the first and finest specimens of Pennsylvania illuminated writings, the art flourished quite generally among the Lutherans, as already stated, and, as well, among the Dunkers, the Schwenkellers, and probably among the Amish and Moravians,† between whose ordinary certificates of birth, death and marriage and the delicately finished illumination of the Ephrata cloister were paintings of all grades of excellence.

This method of illumination is the so-called art of *Fraktur*,—in its origins easily traceable to Germany. As for the meaning of the word, in *An American Dictionary*

of the English and German Languages, by P. J. Kunst,* the word is defined as, "German text." In *A German-English Dictionary*, by William Dwight Whitney, London, Mac-Millan, 1878, its meaning is given as "Black letter Gothic characters, fr. Latin." But, to pursue it further, the Latin word is *fractura*, meaning *broken*, hence our word *fracture*,

from *frango*, to *break*, undoubtedly applied by old scribes to the transformation of the old, plain sided Latin letters into the contorted, broken, spurred, twisted, later Gothic alphabet.

In Germany, it appears, the art was taught without religious significance being attached to it. Its execution was usually in black; rarely in colors, except at the hands of special scholars. *Fraktur* was taught in the schools of Saxony, Bavaria, Hanover, Hesse and Nassau until as late as 1850.

Concerning its long endurance in Pennsylvania after its importation from Germany, Mr. Mercer says:

The existence of the art of *fraktur* in Pennsylvania illustrates the relation of Germany to the United States at one of its most interesting points. It recalls the fact that while the English reformation was hostile to artistic impulses, the German reformers were not always unfriendly to them. In this last case, at least, they held fast to one of the most beautiful products of mediaeval fancy.

Hence *fraktur* did not come over in the *Mayflower*, and we are here dealing with a reflection of the artistic instincts of the mediaeval ages, directly from the valley of the Rhine.

Like the other arts brought to Pennsylvania, that of *fraktur* enjoyed its brief period of excellence followed by a longer period of decline toward eventual extinction. It was the same, for example, with the early

Pennsylvania earthenware, at first glazed in several colors and decorated with tulips, lotus patterns and lively human figures; and with the cast iron stove plates of 1750, adorned

*Harrisburg, Peters, 1848.

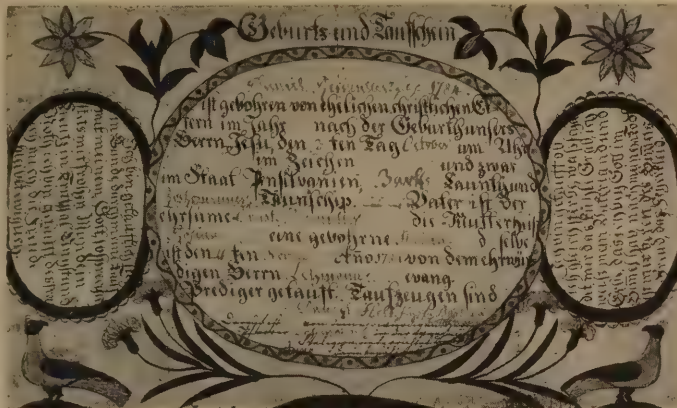


Fig. 1 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1784)

The certificate, decorated in buff, green, pink, blue and purple is a hand-embossed form with blanks which have, in part, been filled in by hand. It states that Daniel Rismueller was born "of married Christian parents," names the father and mother, gives baptismal date and the names of witnesses to the sacrament.

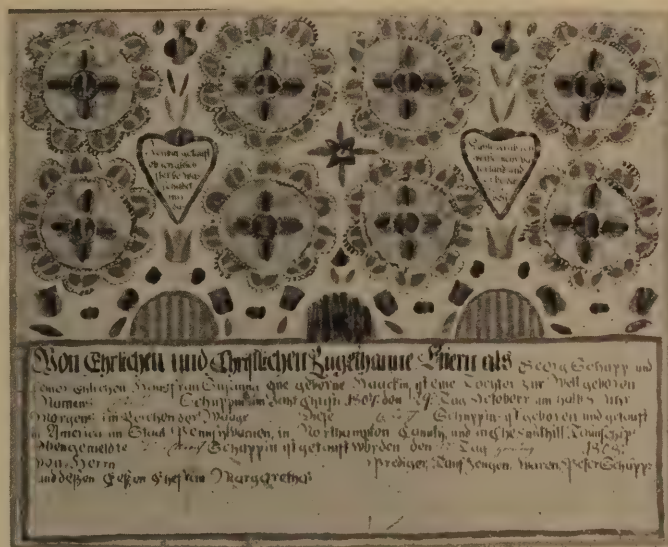


Fig. 2 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1807-1808)

Like the previous example, entirely wrought by hand. Decorations of red and yellow with touches of dull blue and black. Certifies that Elizabeth Schupp was duly "born on the 29th day of October at half past seven in the morning in the sign of the Bowels"—all this in Chestnut Hill Township, Northampton County. The extraordinary decorations suggest a celebrative German cake. One of the two hearts carries this comforting reflection, "I am baptised. Even should I die at once, how can that harm me?"

*Concerning the books of Ephrata, see *ANTIQUES* for March, 1924 (Vol. V, p. 136).

†For much of my information I wish to acknowledge indebtedness to Henry C. Mercer's paper *The Survival of the Art of Illuminative Manuscripts among the Germans in Eastern Pennsylvania*, read before the Bucks County Historical Society, and published in 1897.

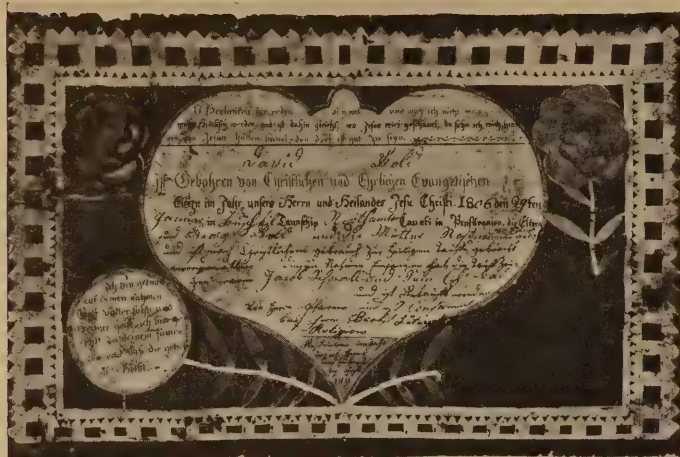


Fig. 3 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1817)

Still in the desirable period of the hand wrought, this example is made of paper cutout patterns pasted over a colored ground. Borders, flowers, leaves and the large central heart are all applied in this way to a sheet of bronzed paper. The left hand flower is blue; the right red. Red, blue and black inks are used. The certificate announces the advent and baptism of David Bold to "Christian and honest evangelical parents" in Bushkill Township, Northampton County.

with German flaming hearts, tulips, portrayals of Adam and Eve, the wife of Potiphar, and the Dance of Death. By degrees the iron caster forgot his transatlantic inheritance of taste and imagination. So, too, lack of skill finally overtook the potter. By degrees he abandoned German mottoes on plate and jar. His colors grew less varied, his designs more weak. His quaint clay toys and the whistles in the shape of birds, fish and animals he forgot, along with his receipts for glaze. And finally all that remained of the old German tradition was the yellow surface of the Pennsylvania pie dish.

And so it was, likewise, with the fractur certificates. The earliest ones were written and illuminated entirely and beautifully by hand. Then, as the printing press came to the artist's aid, the craftsman's skill began to suffer. For a time he filled with color the outlines furnished him by the press. Then even the color was mechanically supplied and nothing remained to be done save to fill the blanks in the record with appropriate information. Even a poor penman could do that. Thus, like other home handicrafts, the art of fractur was sacrificed on the altar of commercialism.

Inquiry among intelligent German people reveals the fact that among the various illuminated certificates there were two kinds issued (indeed they still are issued), by the pastors, and sometimes countersigned by the officers of the church.

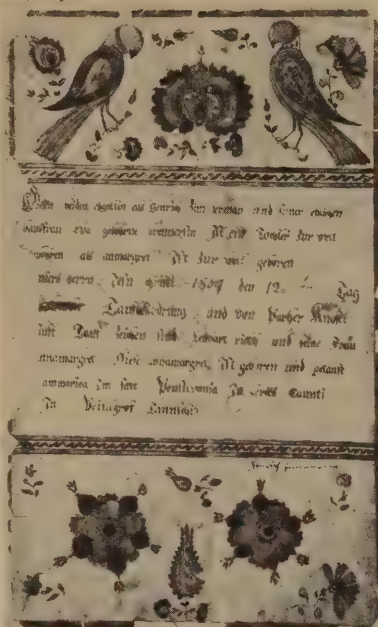


Fig. 4 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1807)

Perhaps the most competent decoration in the series shown. Painted on creamy paper in buff, brown and pinkish red—all charmingly harmonized. Annamargret Zimmerman is the young person celebrated in this certificate, which was evidently done entirely to order—perhaps by a relative, whose signature is observable at the right of the lower compartment. A Berks County example.

One is the *Taufschein* or baptismal certificate. This bears the given name, or names, of the child, together with the names of the witnesses, who are called *Taufpathen*. These witnesses, according to the rules of some churches, are expected to look after the religious and moral welfare of the child until his confirmation, in other words, until he is taken into the church as a full-fledged member by his own initiation and declaration. The pastor also affixes his own name to this document.

The other is the *Trauschein* or wedding certificate, which usually bears the names of the contracting parties—the woman's maiden name being used—and also the names of the witnesses, if there are any. The name of the pastor who performed the ceremony likewise appears. Surrounding these matters of record were arranged embellishments created by the individual penman according to his taste

and skill. Naturally they were of many styles, some introducing human figures, though these are very rare. Others were resplendent with birds, the inevitable tulips, geometric figures and many flourishes and scrolls. The text is usually an ornamented German script affording ample opportunity for the penman's display of skill. The exact hour, and, very often, even the minute of the child's birth is set down, so that the local astrologer might have accurate data for casting the child's horoscope. This process was called "white magic," or "witch doctoring," and, indeed, the casting of horoscopes is still practised in Pennsylvania German communities.

Such certificates were a legal requirement in Germany. It is not strange that so tradition-loving a folk as the Pennsylvania Germans should bring to this country and long continue the custom of



Fig. 5 — PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1811)
The beginning of the decline. Partly printed, partly decorated with applied prints and partly hand illuminated. This document certifies the birth and baptism of Carl Strauss at 6 o'clock in the morning in the sign of the Waterman. This certificate is a typographical rendering of the form shown in Figure 3.



Fig. 6—PENNSYLVANIA BIRTH AND BAPTISMAL CERTIFICATE (1829)

A typographical example of the decadence. A very usual form of certificate, sometimes glorified with applications of water color by hand. The type varies somewhat, the upper central medallion undergoing changes to suit different tastes. But the use of such forms sounded the death knell of *fraktur*.



Fig. 7—PENNSYLVANIA CONFIRMATION CERTIFICATE (1831)

A lithograph out of which has been squeezed all the quaint German primitivism, as well as all vestiges of the German language. Perceiving the opening for certificates, printers and publishers produced a copious supply of new styles, and in a period which was rapidly becoming ashamed of using the homemade, such machine work was eagerly adopted.

issuing certificates, as well as the art of illuminating them. Once made, the certificates were preserved with care. They were usually framed in the style of the times, and were hung upon the walls of that *sanctum sanctorum* of the Pennsylvania German home, the parlor, a room opened only upon the rarest of occasions, such as a marriage or a funeral. Sometimes certificates were preserved between the leaves of the family Bible; sometimes affixed to the inside cover of bridal chests.

For the making of these decorative family records professional penmen, or, to be more accurate, pen-and-brushmen, were employed, who became established institutions in each community or county. Their training, some had received, no doubt, in Germany. Others acquired the art in the Pennsylvania German schools where it was taught; for a course in *fraktur* was considered a finishing touch to the curriculum.

Like the wandering portrait painters of the early states, the professional penman traveled about from place to place to execute his commissions. In every community there was usually one family with whom he was particularly intimate and where he made his home while visiting that section. He usually made it a point to visit all parts of his territory at least once a year, and usually the parishes of the Lutheran and Reformed Churches at confirmation season in the spring and fall.

At these times, he obtained orders for confirmation certificates among the young people who had joined the church. The clergyman would give him information about

the baptisms that had taken place since his previous visit, and a call on the parents usually led to orders for baptismal certificates. The pastors themselves presented small certificates upon a printed blank when they officiated, and from these the penman obtained his data for the more elaborate ones for show purposes.

The old-time penman usually manufactured his own inks. He used all colors, though red was the favorite, with blue a close second. In addition to various inks, the penman's box contained goose-quill pens, and brushes made of the hair of the domestic cat. It is also said that whiskey was used as a diluent or liquifier, and that an over-varnish manufactured from the gum of the cherry tree dissolved in water was used. Could anyone imagine homelier or more primitive materials?*

Working with such tools, often having for his only light the once familiar boat-shaped lard or "Betty" lamp, suspended from a trammel of wood,† this cross-road pioneer produced, in the latter part of the eighteenth and the early part of the nineteenth centuries, the most beautiful and ornate hymns and title pages imaginable, and, with them, ornate certificates signaling the important events in the lives of those about him; for in addition to baptismal and confirmation certificates, diplomas were issued for mastering the catechism and certificates were written at the time of death as well as at the time of marriage.

*A box of such paints is preserved in the collection of the Bucks County Historical Society.

†See ANTIQUES for February, 1925 (Vol. VII, p. 69).

A number of these old certificates I have brought together here to illustrate the course of their development and their decline. The early ones are entirely hand wrought. The late ones are no more than colored prints. Notable among the series as showing the introduction of the human figure is the confirmation certificate shown on the Cover. A close examination of the original reveals almost silhouette-like profiles and very fine attention to detail. The dress of the lady is of a bright cherry red sprigged over with little flowers in green. The bodice is pale yellow and the cheeks and lips of both faces are a delicate pink. The coat of the man is blue, his trousers white, while the wine is red, as it should be. The ruffles are delicately sketched in blue and the stars have blue and red points. A brown tripod table, with a swelling heart on its pedestal, holds a decanter of wine.

Three of these documents, precisely the same except for

different coloring, and all apparently from the hand of the same artist penman, have come under my observation. They turned up at widely divergent points.

The latest illustration (*Fig. 7*), that of a confirmation certificate of 1851, is a lithograph, interesting because it shows the interior of an Evangelical Lutheran Church with its box pews, and with the congregation arrayed in their sombre garb and their locust-blossom-like white bonnets.

As we hold these old documents in our hands and gaze at them, we experience poignant realization of how the Pennsylvania garret is gradually giving up its evidence of the passing away in the new world of one of the fairest arts of the cloister, which, meeting its death in Europe at the invention of printing, crossed the Atlantic to linger awhile among the pious descendants of the early German reformers.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

POTTERY AND PORCELAIN. A Handbook for Collectors. By Emil Hannover. Translated from the Danish with notes and appendices by Bernard Rackham. Three volumes: I. Europe and the Near East: Earthenware and Stoneware; \$8.75; II. The Far East, \$7.50; III. European Porcelain, \$8.75. New York: Charles Scribner's Sons.

TO attempt a review of this remarkable work would be much like trying to review the universe. It is a task best abandoned before it is begun. Suffice it to say, then, that the author of the three volumes of *Pottery and Porcelain* is the late Emil Hannover, former director of the Museum of Industrial Art at Copenhagen, and that the translator and editor is Bernard Rackham, keeper of the Department of Ceramics of the Victoria and Albert Museum, London.

When it was first published in the Danish language, Emil Hannover's work was pronounced "the first great scientific presentation of the whole evolutionary history of pottery since that of Jacquemart." In its present form it has had the benefit of careful editing by Mr. Rackham, who has added much in the way of explanatory notes and valuable bibliographical material.

An encyclopedic work of this kind—which begins with most ancient times and carries the narrative to the beginning of the nineteenth century—is seldom of much value save as a short cut to general information. Hannover's *Pottery and Porcelain*, however, offers an exception to the rule. An extraordinary sense of proportionate importance has enabled the author to cover his vast field of information and to give each part its due space and emphasis. Thus the sections in Volumes I and III relating to the patterns of the Scandinavian region are not only the most complete yet published in English, but also embody much entirely new material. The section in Volume II which deals with Chinese porcelain for the European market offers the most convincing and intelligent account of that ware which it has been the reviewer's fortune to encounter.

Throughout all three volumes, the author, furthermore, is not content alone to offer historical data and general criticism, he finds time and space to discuss peculiarities of different glazes and to describe with care the indices of forgery. Illustrations in the three volumes will total close to two thousand—an extraordinary gallery of the potter's art, a kind of panoramic testimony to the fascination of clay throughout the ages, and to the inexhaustible fertility of invention with which the malleable material has been fashioned and adorned.

All three volumes should find a place in the library of the

collector. But if selection must be made, Volume III would be the first recommendation, since it covers continental European porcelains. Second recommendation would be Volume I, which is devoted to European earthenware. Volume II, which has to do with the pottery and porcelain chiefly of China and Japan, is, perhaps more than the other two, apart from the average interest.

OLD SPODE. By T. G. Cannon. New York, Frederick A. Stokes Company. 82 pages; 57 illustrative plates showing many examples of Spode ware. Price, \$5.00.

THE Spode factory, so the author tells us, was the one factory that produced a pure English type of porcelain and ware, and that in its birth and maintenance, was English through and through. This may, or may not be true. Later in his book, the author points to various foreign influences, Oriental, German and French, which modified Spode designs. Still, in the three generations of Spodes who owned the fabrik which bore their name, there existed a sturdy English spirit, which is often pleasantly manifest in their work. The Spodes were, likewise, prolific in output, and previously unknown designs bearing their imprint have a way of turning up fascinatingly from time to time. Hence Spode is collectible.

The present book contains, first, some brief biographical data relative to the successive Spodes; next a discussion of various outside influences which affected the type of design used; and notes on the ware itself and its marks. A very full compilation of prices which Spode ware and porcelain have brought at auction between 1902 and 1924 follows. The illustrations are adequate, and are accompanied by brief comment as to pattern and identifying marks.

The author is a great admirer of the Spode product and treats of it with enthusiasm, yet with discrimination. The numerous pictures, together with the various hints on identification, will be helpful to dealers and collectors alike. So, too, will be the list of prices which goes into considerable detail in describing items whose value has been tested in the heat of public auctions.

CONFESSIONS OF A DEALER. By Thomas Rohan. New York: Frederick A. Stokes Company. 214 pages, 13 illustrations. Price \$3.50.

THE dealer in antiques travels always on the verge of romance and strange adventure. If he is something of an artist, something of a philosopher, and something, also, of a raconteur—as dealers of ripe experience are likely to be—he

should have reminiscences worth the telling, and the ability to dress them adequately for public presentation.

Thomas Rohan with his *Confessions* offers a fair case in point. He has written a gossipy and readable book, and, withal, has disclosed a good deal of himself and a good deal of the inner workings of the antique business in England.

There is, of course, in the use of the word "confessions" always the implication of more or less shocking personal revelations, with corresponding thrills for the reader. Mr. Rohan is, to that extent, disappointing. His own career has, he assures us, been free from guile; but as he knows a good deal about the sins of others, his narrative is by no means lacking in instances of human gullibility and its exploitation by the unscrupulous.

In its discussion of fraudulent methods, the *Confessions of a Dealer* may bring brief reminder of Frederick Litchfield's *Antiques Genuine and Spurious*. But the resemblance is, after all, slight, and is confined to a few passages here and there; for Mr. Litchfield's book is primarily a treatise on collecting, whereas Mr. Rohan's is little more than a somewhat rambling autobiography with a good deal of emphasis, first and last, on the distinguished folk whom the author has aided in the acquisition of their collections. There are, too, a number of the inevitable stories of discovering rare treasures in unexpected places. Without some of these, no book of collector's reminiscences would be complete.

The illustrations, with the exception of a frontispiece portrait of the author, picture various articles of furniture and glass, some of which are referred to in the text.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

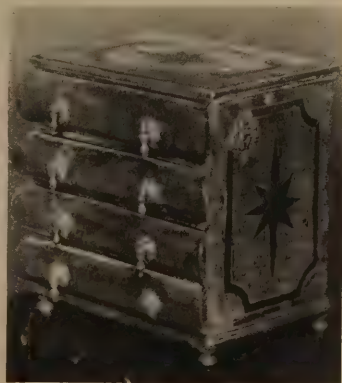
Attempts at valuation *ANTIQUES* considers outside its province.

216. L. E. S., *Alabama*, sends descriptions of five pieces of china, with a photograph of two of them, as follows: a teapot, with brilliant colored decoration; a yellow stoneware plate with raised decoration in purple and green; a pitcher of dark blue ware, ornamented with gold; a cream colored bowl; and a handleless cup, with saucer, marked C. N. C. Challoner.

The shape of the teapot indicates an early nineteenth century piece. It is probably an English Staffordshire ware, but it is impossible, even on the basis of the best description, to identify it more closely. The plate is a comparatively recent type of faience. The pitcher and bowl apparently date from the mid-nineteenth century, or later, and after that date little exact identification is possible. The name of C. N. C. Challoner is not found in any of the books of reference consulted. Who can identify this firm?

217. F. K., *Texas*, sends the photograph of a miniature metal chest reproduced herewith. The piece is of iron inlaid with brass and copper. The fronts of the drawers are brass, while the lock on the right side serves to secure all four drawers at once. The dimensions are 12 x 12 x 8 inches. On the inside of the top drawer appears a crude mark, with the figures 1767.

Not improbably of Continental manufacture, the piece yet possesses perplexing characteristics. Who can shed light on the problem of its origin?



MARIE GOUIN ARMSTRONG

ANNOUNCES

An Auction Sale

AT

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WEST HAVEN, CONNECTICUT

MONDAY, MAY 11

AT 9 A.M. AND THROUGHOUT THE DAY

(In case of rain, sale will be held first pleasant day)



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THE STEPPING STONE Collection is too well known to most of the readers of *ANTIQUES* to require much enumeration or description. It is large and varied and offers even the most fastidious collector an opportunity to acquire something of real merit.

There will be furniture in fruit woods, maple, pine and mahogany. Tables, chairs, chests, secretaries, high and low post beds, mirrors, clocks, lamps, silver, ship models, pewter, marked and unmarked, china and glass bottles, prints.

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J. M. MITCHELL, Auctioneer.



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PROMPTLY AT 1.30 P. M. EACH DAY

WE shall move the location of our antique shop in July, and find it necessary to reduce our present stock materially before then. This auction, therefore, offers an extraordinary opportunity for dealers and collectors to purchase some of the rare items we acquired during our Winter buying. There is merit and variety in all the collections to be sold.

Furniture, Glassware, China
Quilts, Spreads, etc.

Write for our descriptive catalogue.

The Antique Shops of
The H. R. WAIT COMPANY

24-26 Clark Street
AUBURN, NEW YORK

218. H. G. R., *New Hampshire*, sends the following queries on early American glass making:

(1) When was B. K. Bliss making glass in Springfield, Massachusetts?

(2) What do the initials *C. L. G. Co.* on the bottom of a glass bottle signify? When and where was this glass made?

219. M. A. B., *Missouri*, sends the photograph of a cabinet, reproduced herewith. It is of dark red mahogany, and made in two sections. The top part fits into the lower section by means of pegs. The back legs also are secured by pegs, while those in front are not removable. The construction is all of mortise and tenon type, no screws being used except at the hinges, and no nails except those which fasten the brass strip along the edges of the lower doors.



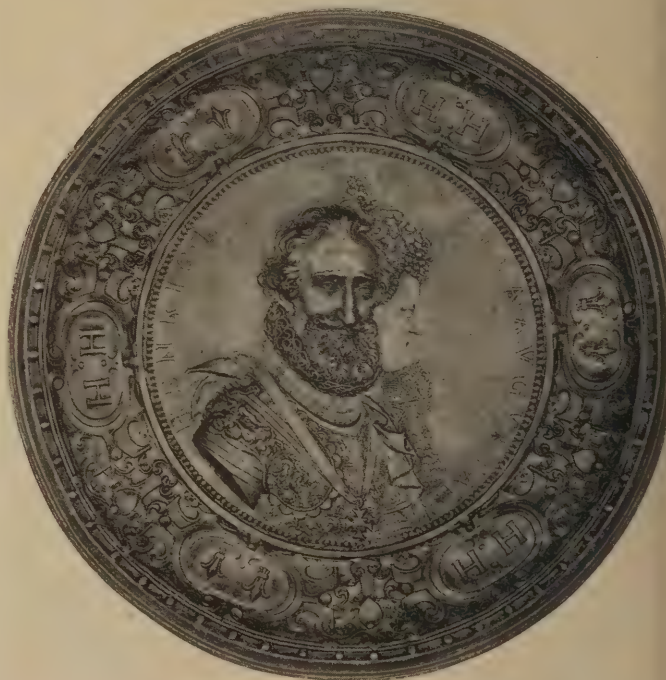
This cabinet seems undoubtedly a southern piece, made either in the South, or in the West Indies, where the pineapple type of carving was popular. It may be dated not far from the year 1800, probably a bit later.

The two front feet seem to be crude variants of the familiar lion's paw or bear's foot type.

It is possible that this piece started out in life as a sideboard. At all events there is something about the tambour insets of the centre which is strongly reminiscent of sideboard treatment. On the other hand, the piece may have been made to match a sideboard now lost. If the first conjecture, however, is correct, it is not impossible that the upper part of the cabinet was made out of the two wings of the sideboard, a fact which would account for the division between the top and bottom and for the occurrence of the same treatment on the columns, which were once legs.

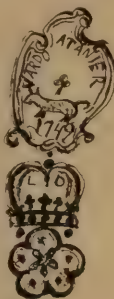
What southern collector can prove or disprove this theory, or, perhaps, discover an analogue of the piece illustrated?

220. J. F. O'B., *Ohio*, sends the photograph, reproduced herewith, of a pewter plate twelve inches in diameter, bearing on the face of the medallion which forms its centre the name and date *G. Du. Pre 1605*, and on its back the name *Vardo Atanier*, with the mark which is likewise pictured here.



The original of the medallion which forms the centre of this plate is the work of Guillaume DuPré, French sculptor, medallist and coin engraver, who lived from 1574 to 1647.

Forrer's *Biographical Dictionary of Medallists* (London, 1904) gives an extended account of DuPré. "As early as 1597, Henry IV., pleased with the medal representing him as Hercules, with Gabrielle d'Estrées on the reverse, gave him the title of Sculptor in ordinary to his majesty, and DuPré records in the following terms his august patron's appreciation of him: 'En la gentillesse et la grace de l'ouvrage qui lui fut présenté, ayant reconnu que DuPré promettait quelque chose de grand et de hardy s'il estait employé a la sculpture, cela meut Sa Majesté de le retenir a son service et de lui donner logis au Louvre et cent escus d'appointments.'" Later the king raised the salary of his "cher et bien aimé sculpteur" to 800 livres.



Critics are unanimous in their praise of the vigor and excellence of DuPré's work. Forrer continues, "Guillaume DuPré as a medallist is one of the greatest artists of the French school. He was the first to apply the art of sculpture to medal engraving and has risen to the height of the Italian masters of the Renaissance." Larousse, quoted in the *Biographical Dictionary*, gives perhaps the best summary of the qualities which the accompanying representation of Henry and his determinedly cheerful lady so well display: "Le coté le plus saillant de son talent est une ampleur majestueuse qui donne a ses oeuvres une allure pleine de grandeur et une harmonie parfaite. Les sujets sont traités avec élévation et noblesse, ses portraits représentent un caractère approprié au personnage; on y trouve le modèle, la ressemblance et la vie. C'est principalement dans les medallions fondés qu'éclate la majesté du faire de l'artiste, qui a pu être égalé par quelques Italiens de la Renaissance, mais n'a pu être dépassé par personne."

Rondet, also quoted by Forrer, goes even further: "Dupré n'a pas d'égal; fierté et distinction, correction et finesse, sincérité et souplesse, habileté dans l'exécution, perfection dans la fonte, il y avait de tout dans son génie, même des audaces, qui furent toujours heureuses."

Forrer gives a list of the known or signed examples of DuPré's work as a medallist. Many of these are portraits of Henri IV and Marie de Medicis, but no one of them corresponds exactly with this medallion, and all of them are of course much smaller in diameter than the seven and a quarter inches of the centre of the plate. We learn further, however, that "besides the beautiful medals, of which no less than sixty are known, G. DuPré has also executed a large medallion representing Henri IV and Marie de Medicis, (in the Bibliothèque Nationale)." This would seem to be the only known example of DuPré's work on a scale larger than that of the medallist proper.

In this piece the centre of the plate appears to find its original. Further support of this hypothesis arises from the fact that the medallion which appears on the plate is illustrated in Lenormant's *Monnaies et Médailles* (Paris, 1883?), figure 139, among examples of DuPré's work. The location of the piece and the dimensions are not given, but the reference to it as a *medallion* rather than a medal would seem to indicate relatively large size. Accordingly it seems not unreasonable to identify this illustration and the original of the plate, with the piece noted by Forrer. Were a catalogue of the collections of the Bibliothèque Nationale at hand, it would be possible to settle the matter beyond shadow of a doubt. No such catalogue is, however, available. Can any reader who is familiar with these collections supply the necessary confirmation?

As to the more recent pewterer, who apparently took a casting of the medallion, and put it into a not unworthy frame of his own workmanship, no information whatsoever comes to hand. He is not listed in any of the usual works of reference, and reliable data on Continental pewterers is meagre beyond belief. Who can supply information regarding Atanier and his work?

221. G. H. M., *Massachusetts*, has a china plate, apparently from one of the Staffordshire potteries, marked *W. A. A., Floribel*.

Who can supply further identification?

222. A. A. W., *Virginia*, has two lithographs entitled respectively *Only a Little Brook* and *Auntie's Flower Garden*, printed by George Stinson, Portland, Maine.

223. M. N., *Virginia*, enquires concerning lithographs by James Baillie. Who can supply information on Stinson or Baillie?

L. J. GILBERT, of Lebanon, Pa.

ANNOUNCES A

Large Sale of Rare Antiques

MONDAY and TUESDAY

MAY, 18 and 19

at the corner of Fifth and Lehman Streets

Lebanon, Pennsylvania

BEGINNING PRECISELY AT 9.30 A. M. EACH DAY



Early American Furniture

SOME exceptionally rare pieces: Early 17th Century Pine Door, with latch string out; Swell Front Bureau, with arch door scroll top, the first of its kind to be found in this section (see picture in our descriptive catalogue); Five other Swell Front Bureaus; Seven High Chests of Drawers; Twenty Low Chests of Drawers; Fifty Tables: Dutch, farm, club foot, tilt-top, sewing, console, wing, curly maple and other types; Two Hanging Cupboards; Twelve Glass Kitchen Cupboards; Twenty Corner Cupboards, a few with arch doors; Six Slant-Top Desks; Twenty-five Settees; Twenty Water Benches; Decorated Chests; Four-Post Beds; Twenty-five Clocks: three grandfather clocks, two banjos, Terry, and other types; One Hundred Chairs: rockers, Windsors, ladder-backs, rush seats, comb-backs, Hepplewhite and others.

Glass

Ten Pieces of Stiegel Glass, including blue sugar bowl, blue salts, creamers, etc.; Sandwich Glass, Early Jersey, and many other pieces.

ALSO—Historical China; Rare Pottery; Lustre Ware; Pewter; Brass Goods; Guns and Pistols; Important pieces of Hardware; Prints; Linens; Coverlets, etc.

Descriptive Circular Mailed Upon Request.

A Rare Opportunity

CIRCUMSTANCES made me dispose of my collection which for years I gathered with pride and great care. Most of the pieces are now in the hands of some of the best known collectors in the country. They appreciated a real opportunity when it was offered them and grasped it. The few pieces listed here are still in my possession. I should like to see them placed with those who, like me, take pride in their collection.

Chippendale Tray, open gallery, mahogany.

Chippendale Card Table, cabriole legs, perhaps the finest in existence.

Window Seat, Chippendale, formerly the property of Richard Canfield.

Chippendale Mirror, gilded, 2 feet 6 inches wide, 6 feet high; an exquisite piece of wood carving in the Chinese manner. 1790.

Bureau, mahogany, with swell front; fronts of drawers maple. 1800.

Knife Urn, black lac, with mother of pearl inlay. 1800.

Three-tier Dumb Waiter, in mahogany. 1780.

Chippendale Bed, with cornice, delicate fluted posts. 1780.

Large Bookcase, mahogany, recessed ends, glass doors, Chippendale.

Dining Table, Sheraton, mahogany. 1800.

Corner Cupboard, rounded front, glass doors, Georgian.

Adam Mantel, wood, beautifully carved.

Pole Screen, Chippendale, needle-work panel.

Set of Garnitures, perfect condition, Lowestoft.

Pair Lowestoft Vases, sepia medallions, 19 inches high.

Pair of Chippendale Chairs, canted arms, unusually fine.

Chippendale Mirror, unusually fine, 2 feet 6 inches wide, 5 feet 6 inches high.

Chippendale High Case Clock, exquisite case, circa 1780.

Marquetry High Case Clock, seaweed marquetry, circa 1700.

Oak Coffin Stool, circa 1700.

Mantel Clock Chimes, unusually small.

Chair Back Settee, marquetry. 1750.

Set of 8 Chairs, Chippendale, 6 sides, 2 arms, unusually fine.

Tilt-top Table, carved edge. 1790.

Chippendale.

Mantel Clock, ebony case, Sheffield dial. 1790.

Pie-crust Table, much above the average (refinished).

Concerning any of these write or telegraph me or make appointment for inspection.

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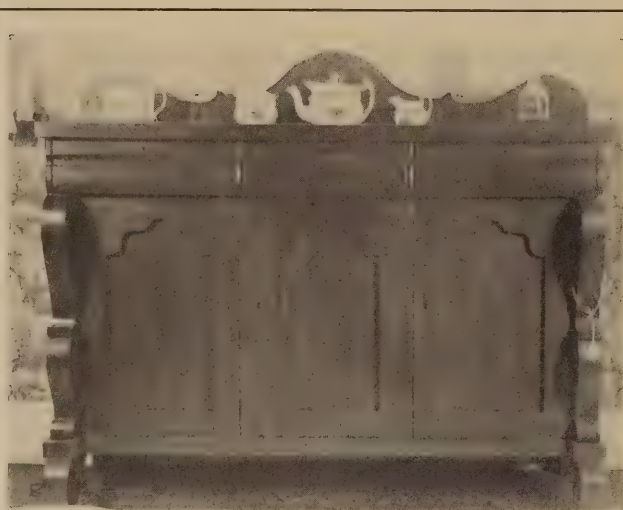
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SLIGH-FRONT and pillar-post bureaus in mahogany, \$25. Cottage or spool beds in maple, all full size, \$25 for two beds complete. I can furnish these in exact pairs which can be cut down to single bed size. I have 100 such beds. I have many four-post beds with posts delicately turned, headboards and rails left in original condition. These beds are all in maple, genuinely old, smoothed by the turner and ready for finish. I can furnish these also in pairs exactly alike, \$25 per bed. A full set of new bolts will be given with each bed.

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Near Brick Church Station of D. L. & W. R. R.

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224. F. E., *West Virginia*, owns a pair of vases of which one is pictured here. The decoration in this case, as in the following, is of silver lustre.



224



225

225. G. W. L., *Connecticut*, sends the photograph of a tea set, of which the pitcher is illustrated. The complete set comprises teapot, sugar bowl, pitcher, bowl, and large tray. The background of the ware is blue; the mounts silver lustre. This set was discovered in the attic of a long-established citizen of a small Connecticut town after his death in the early seventies.

It seems safe to assign some date between 1850 and 1870 to both the pieces illustrated. The English Exposition of 1851 was rich in similar concoctions. The pieces shown are interesting primarily as an indication of the fact that lustre ware was produced without break in continuity all through the nineteenth century. It is being produced today.

226. J. P., *Massachusetts*, would like to identify eight prints, in soft colors, inscribed *H. Lewis pinx; Lith. Jnst Arnz & Co. Dusseldorf*. The dimensions of these prints are $7\frac{1}{2} \times 11\frac{1}{2}$ inches. The titles are as follows: *Medicine Bottle Village; St. Louis; The Rolling Prairies; Fort Snelling; St. Paul's, Menesotah Territory; The Valley of St. Peter's; The Falls of St. Anthony; Steamboat Wooding at Night*.

No information is available regarding either artist or lithographer. Who can help here?

227. T. C. G., *South Carolina*, has a tall walnut clock, bearing on the enameled dial the inscription *Hopkins & Lewis, Litchfield, Connecticut*.

Asa Hopkins is listed as at work as a clockmaker in Litchfield in 1820 and earlier. In 1813 he obtained a patent on an engine for cutting wheels. There appears to be no record of his association with another maker by the name of Lewis, but it may perhaps be inferred that the firm which made the clock in question succeeded the original Hopkins enterprise. Who can supply further details?

228. G. R. B., *Massachusetts*, would like to identify a three-sided bottle made of blown green glass, nine inches high bearing a house on each side, with the word *spring* beneath. The stopper is likewise triangular, and carries the imprint of a stag or ram's head. It seems probable that the bottle was a souvenir issued by some early bottling company. The character of the glass would date the piece from the early nineteenth century. Can anyone supply further information?

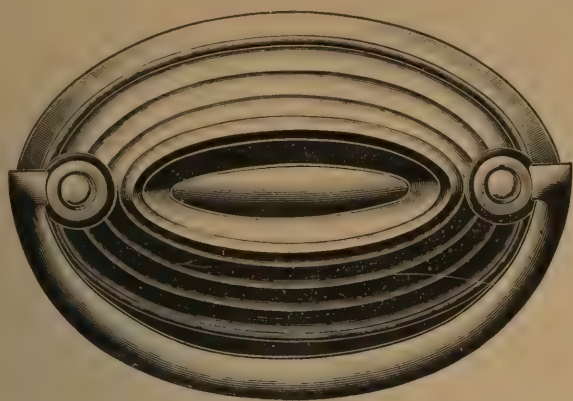
229. L. A. E., *Ohio*, wishes information on the dates or places of manufacture of the following firms:

- Rogers Smith & Company whose name appears on a silver castor.
- Homan Silver Plate Company, whose name, with an anchor and a mortar, appear on a butter dish.
- Middletown plate company, whose mark is on a coffee pot.
- James W. Tufts, Boston, who manufactured "warranted quadruple plate."

These pieces are supposed to have been brought from Connecticut to Ohio in 1834. The tradition, however, is in error insofar as concerns item *b*. Homans and Company was a Cincinnati firm which was manufacturing pewter, and doubtless plated ware also, as early, perhaps, as 1823. The concern was later known under the name of Flagg and Homans.

Rogers, Smith & Company, and the Middletown Plate Company were apparently forerunners of well known present day firms.

Nothing is known about Tufts. Who can help here?



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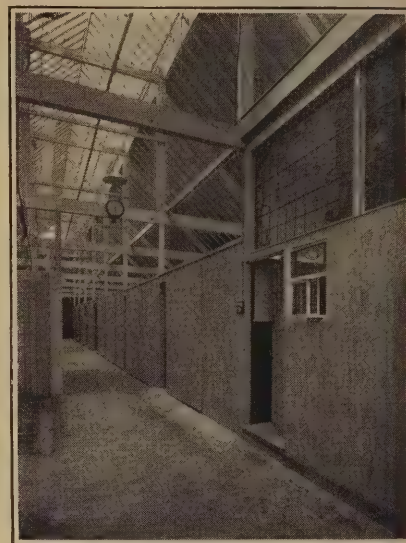


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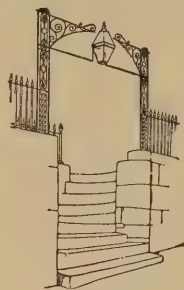


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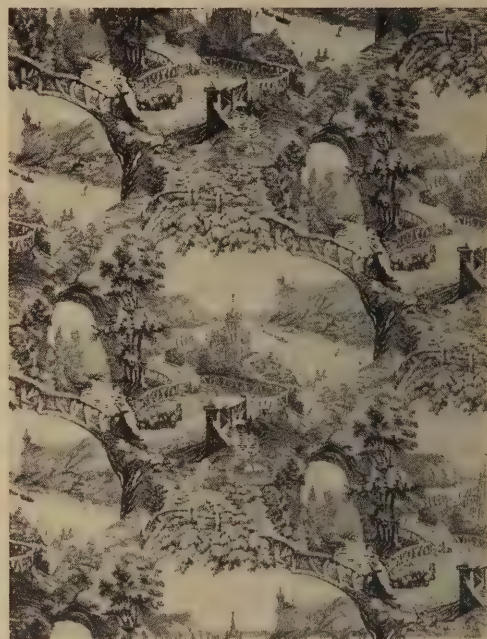
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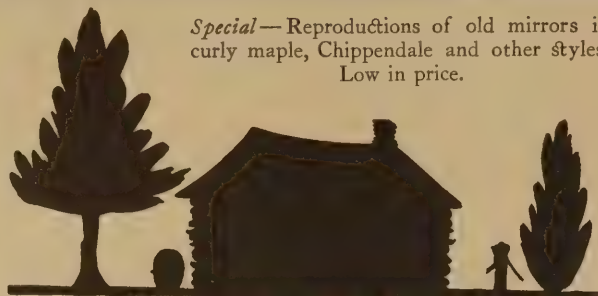
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their Summer shop

JUNE 15TH AT OGUNQUIT, MAINE

The Shop of the Two Young Men—with a large and carefully selected stock of antiques.

American Windsors, with additions : . \$1.50

Furniture of the Pilgrim Century, new edition, 2000 pictures 15.00

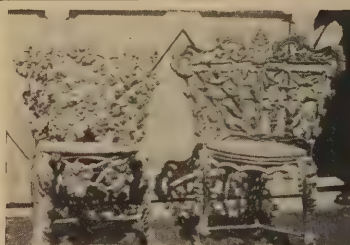
The Clock Book, 250 pictures 5.00

Reproductions of Pilgrim Furniture made to order for consumers. Wallace Nutting's signature on each piece.

OLD AMERICA COMPANY

46 PARK STREET, FRAMINGHAM, MASS.

Visitors welcome



TWO fine specimens of cast iron garden chairs, together with about fifty feet of iron fencing about three feet high, including two gates, in almost perfect condition.

A very fine specimen of swell front mahogany bureau, inlaid, with

original handles. The following data are written on the bottom of the top drawer:

"Maid 25th off April, 1809; by John Garland, Pittsfield, N. H.

Price 18 dollars, Federal money."

A fine, old walnut bonnet-top highboy.

COBB & DAVIS

ELM, OAK AND MAIN STREETS :: ROCKLAND, MAINE

S. WOLF

723 State Street, *New Haven, Conn.*

I HAVE on hand this month a very fine collection of antiques. It includes: serpentine front bureaus, swell front mahogany bureaus, straight front bureaus. A very fine bureau in maple with Dutch feet and old brasses. A Duncan Phyfe table with 6 chairs to match. A Martha Washington chair in mahogany. A small sized highboy in cherry. Chippendale mirrors. Hooked rugs, etc.



Do Your Own Stencilling

THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

OLD CURIOSITY SHOP

E. E. White

BELMONT :: VERMONT

Antique Furniture, Glass, China

ANTIQUES

| | |
|-----------------------------|--------------------------------|
| Highboys, Gate-leg Tables | Tall and Banjo Clocks |
| Wing Chairs, Windsor Chairs | Also Ship Models |
| Sets of Hitchcock Chairs | Glass |
| Sets of Stencil Chairs | Hooked Rugs |
| Swell Front Bureaus | Brass Door Knockers |
| Tavern and Duck-Foot Tables | Franklin Stove, Andirons, etc. |

Come in and see the largest stock of Genuine Antiques in this vicinity

J. L. COLEMAN

ESTABLISHED 1863

157 and 217 Market Street (corner Deer Street)

PORTSMOUTH, N. H.

THERE are many recent acquisitions in our *enlarged* New York shop: Slant top desks, maple and pine chests, a hostess tea chair, glass lamps, and scores of Currier & Ives and Godey prints.

The AINSWORTH SHOPS

13 East Eighth Street

NEW YORK

At 37 Charles Street

Antiques in their
original condition

CHARLES S. ANDREWS

37 Charles Street :: BOSTON, MASS.

Telephone, HAYMARKET 2225

Goulding's Antique Shop

South Sudbury

Mass.

On Concord Road, One-Half Mile off State Road

Telephone, 18-11 .CLOSED SUNDAYS

Fine collection of early New England Furniture

Clocks. Hooked Rugs. Pewter.

Iron work always in stock.



THE HOME OF GENUINE ANTIQUES

Set of six Hepplewhite dining chairs; gate-leg, tavern, and tap tables; Hepplewhite mahogany secretary with maple inlay; slope-top maple desks; pair Chippendale chairs; unusual Windsor chairs; carved maple beds; curly maple highboys; New England hooked rugs; wing chairs; banjo clocks; Sheffield plate; pewter; prints.



Flora M. Boardman

107 Clark Road, LOWELL, MASSACHUSETTS



*This is the doorway that leads into the shop of LOUISE L. DEAN, where you will find a very choice collection of *Early American Antiques*.*

Special: Early maple chest, scalloped skirt, two drawers, original escutcheons, perfect condition.

LOUISE L. DEAN

293 WALNUT STREET : DEDHAM, MASS.

Telephone, DEDHAM 1157M

ILLNESS compels me to offer my antique business for sale. During two and one-half years of dealing from my present location, my shop has come to be nationally known. Whoever purchases it procures an interesting business as well as a rare opportunity.

Mrs. Cordley

812 17TH STREET, N.W. :: WASHINGTON, D. C.

Telephone, MAIN 403

A Beautiful Pair of
Old Glass Turkey Jam Jars



Pair of genuine old glass Turkey Jam Jars, 9 inches high, perfect condition.

BLUE DOLPHIN COMPORT
PEWTER, GLASSWARE
CURRIER & IVES PRINTS

RUTH WEBB LEE

72 EAST AVENUE : PITTSFORD, N. Y. : *Near Rochester*



A Trip to the
SUNRISE SHOP

will repay you

BESIDES this beautiful Duncan Phyfe sewing table we have maple for the dining room; chairs, table, sideboard—all original and in good condition; table and Windsor chairs for the breakfast room; Sandwich lamps in pairs; candlesticks with blown glass tops and pressed bottoms, 10 inches high; copper lustre pitchers and mugs; also silver, copper, brass, etc.

THE SUNRISE SHOP

Ada Millard Robinson

148 YORK STREET :: NEW HAVEN, CONN.

At 15 Chatsworth Avenue

There are many authentic rare antiques which may be acquired. Owner is obliged to reduce on account of smaller home.

LARCHMONT, NEW YORK, N. Y.

ANTIQUES
LUNCHEONS
AFTERNOON
TEA

OPEN FROM
JUNE FIRST
TO OCTOBER
FIFTEENTH

Bears Ago

GREAT BARRINGTON, MASSACHUSETTS

[EGREMONT ROAD]

MRS. J. VAN VLECK BROTHERS

TELEPHONE 224-W

**WANTED
TO PURCHASE**



Old flasks, Staffordshire figures, glass and antique furniture



GEORGE W. REYNOLDS

Showrooms: 1742 M STREET, N. W.

Washington, D. C.

Antiques and Old Glass

Old rosewood Melodeons; four rush-seat Hitchcock Chairs, original stenciling; pine Chests; many pieces of Glass.

Shop open afternoons

CHARLES E. COMINS

One, East Main Street WARREN, MASS.

INTERIOR DECORATIONS

EARLY AMERICAN ANTIQUES

JANE WHITE LONSDALE

INTERIOR DECORATOR

114 East 40th Street

NEW YORK CITY

Caledonia 6349



CURLY MAPLE BLANKET CHEST

Flagstone Court

44 WEST TWELFTH STREET, NEW YORK CITY

Mrs. C. C. Marshall

By private sale, in her own home, is disposing of a large collection of genuine antiques, including many rare pieces of Early American, English, Spanish, and Italian furniture, rugs, prints, glass, and china.

\$7.50



Antique Flint Lock Carbine

As used by EUROPEAN CAVALRYMEN. In working order with flint. Price, \$7.50 each.

Large stock antique pistols, guns, swords, spears, armor, navy lamps, etc. *New Catalogue, 1925, 60th Anniversary issue, 372 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War guns. Mailed, 50 cents.*

FRANCIS BANNERMAN SONS

501 BROADWAY Established 1865 NEW YORK CITY

DERBY'S Antique Shop

Additions from several Estates which we are handling have made our stock of antiques especially complete in rare pieces of Furniture, China, and Glass.

22 and 24 WARREN STREET
Concord, New Hampshire



AUCTION

At Sisson's Auction Mart, Poughkeepsie, N. Y.

THURSDAY, MAY 14, 1925

500 lots Early American Furniture, Glass, etc.

J. B. SISSON'S SONS

Auctioneers and Managers of Sales of Antiques

372 MAIN STREET :: POUGHKEEPSIE, N. Y.

For Old Hooked Rugs

L. David at 119 Charles Street, Boston, has the largest and most varied collection of hooked rugs in Boston.

L. DAVID

119 Charles Street

BOSTON

Fletcher's Colonial Shop

In the historic old village of
GOSHEN, N. Y.

FIFTY-FOUR miles from New York City on the Trunk-line State Road to Buffalo, where you will find a large stock of everything antique. Possibly not more than elsewhere; but a fine, well-kept stock, well displayed with plenty of light, one price, everything marked in plain figures. We strive to get things from 1750 to 1825 and we get them.

Nothing sold by mail

Everything guaranteed
genuinely old

Telephone
55-R GOSHEN, N. Y.

JOHN WEISS offers



A Curly Maple Highboy, secret drawer, in excellent condition, guaranteed all original.

Special price, \$350

Complete stock in Maple, Pine, Cherry, Walnut. Highboys, Lowboys, Chests of Drawers. Tavern Tables, etc.

JOHN WEISS

625 Lexington Avenue :: NEW YORK CITY

RENWICK C. HURRY

ANNOUNCES HIS REMOVAL TO

7 EAST 54TH STREET

New York City

VISITORS AND COLLECTORS WILL BE
WELCOME



PAIR of unique clear glass candlesticks with pewter cups, lovely blue lacy salt.

Also several pairs of opalescent and yellow glass curtain knobs, a good collection of copper lustre and choice glass, the result of the winter's collecting.

JEMIMA WILKINSON ANTIQUE SHOP

Florence W. Upson

DUNDEE :: NEW YORK

Wonderful Collection

PEWTER, HIGHBOYS, LOWBOYS, SAMPLERS, NEEDLEWORK AND PRINTS. LOWESTOFT, CHELSEA AND STAFFORDSHIRE CHINA, ETC., ETC., ETC.



It Pays to Visit Harry Mark!

Harry Mark

ANTIQUE FURNITURE EXCHANGE OF BROOKLYN

Early American Antiques

749-51 FULTON STREET :: BROOKLYN, NEW YORK
Telephone, Sterling 3157

Announcement!

Beginning May 1st, my Summer Shop will be located on the Buffalo-Syracuse Highway—one mile west of Port Byron

The CRADLE ANTIQUE SHOP

ALICE LIGHT

UNION SPRINGS, NEW YORK

For MAY

A PAIR of beautiful miniatures, excellent condition, original frames; history to purchaser.

A Chippendale side table, beautiful wood, all original condition.

A walnut step cabinet desk, all original brasses, period 1710; an unusually fine piece ready for use.

A very unusual small Dutch table, walnut, club feet, all in good condition, top 36" x 27".

A Pennsylvania Dutch birth and baptismal certificate, tulip and diamond decoration; a very good piece.

A large piece of fractur work, hearts and love birds, old frame.

Currier prints, Pennsylvania Dutch plaster dogs and birds, pink lustre, silhouettes, glass and old linen.

The Antony Wayne Antique Shop

Lancaster Pike, STRAFFORD, PA.

G. F. LEISTER

Telephone, WAYNE 470-J

M. L. K. LEISTER



No. SAB3
Bed Post
Cover

ACCESSORIES for Antiques

You may be sure of finding here at all times reproductions of old brasses, ornaments, and ironware—correct as to scale as well as period

Write us your needs

Send for our catalogue

I. SACK

85 Charles Street

BOSTON, MASS.

$$\dots \frac{1}{2} \ 2 \ 8 \ 3 \ \frac{1}{2} \dots$$

to the

A hand-drawn map of the Lynnfield area. At the top, a box labeled "LYNNFIELD CENTER" is connected by a line to "TO OWELL READING". To the right, "SUNTAUG LAKE" is labeled with a small lake icon and "TO SALEM" with an arrow. Below Lynnfield Center, "VERNONY WAKEFIELD" is written. To the right of Wakefield is "TO LYNN" with an arrow. Further down, "NEWBURYPORT TURNPIKE" is labeled. To the left of the turnpike are "STONEHAM" and "MELROSE". Below Melrose is "MEDFORD" and "MALDEN". Further down is "EVERTT" and "REVER" (part of Revere). To the right of Everett is "TO KENNESA" with an arrow. At the bottom left is "SOMERVILLE" and "SULLIVAN SQ.". At the bottom center is "BOSTON" with a circle around it. On the far left, "SPOT POND" is labeled with a pond icon. A vertical line on the left is labeled "FELLENWAY". On the right, there is a large compass rose pointing North (N) and a drawing of a building with a steeple.



A sepia-toned photograph of a two-story house with a central entrance and several windows, surrounded by trees. The house has a symmetrical facade with a central doorway and windows on either side. The image is somewhat faded and has a vintage appearance.

Correspondence invited

Of Two-fold Importance

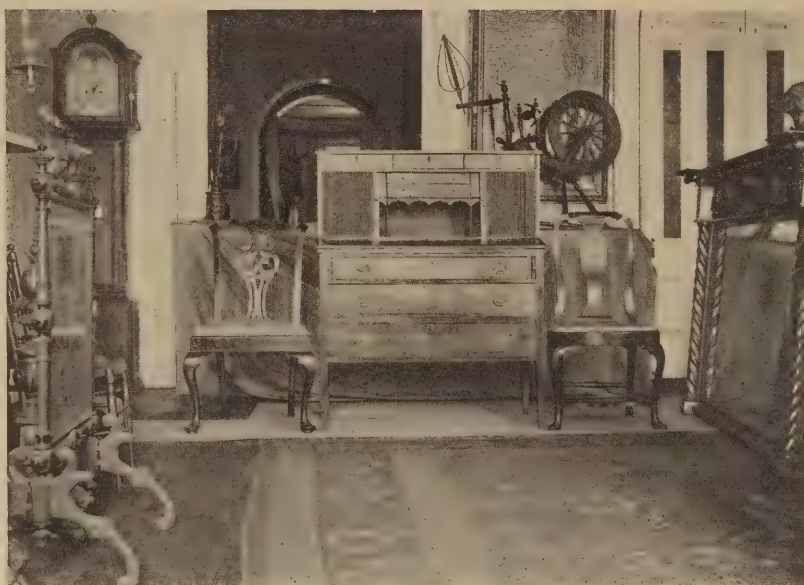
I have again reopened for the year after several months of antique hunting. And I have reopened at a new location, with a larger collection and with greater facilities for service.

During three months of careful searching and active buying I have accumulated many good things, and many rare ones. My collections of fine furniture, glass, china, etc., were never so large, never so replete with desirable examples. Thus for the purchaser there is wide choice of fresh discoveries in new surroundings. My old clients know that the name of BERNSTEIN is associated only with genuine antiques of the best periods. I invite new clients to learn for themselves the pleasure of buying with utmost confidence in the validity of every purchase.

D. A. BERNSTEIN

Post Road and Sound Beach (Riverside)

GREENWICH, CONNECTICUT



A Corner of the Shop

It scarcely suggests the size and scope of our collections at any one time.

*Pay us a visit
Write us your wants*

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone, HAYMARKET 0259

ALL that is best in the design of dining room furnishings of the late eighteenth century is epitomized in the group illustrated. The combination is flawless. Yet this is but one of the many equally perfect groupings that may be made from the English collections of the ROSENBACH GALLERIES.

The desired effect may be the grace of Sheraton or Hepplewhite, the elegance of Chippendale, or the allure of the era of Queen Anne; but choice will be easy among selected examples.



The furniture exhibits of the Rosenbach Galleries are on view only in Philadelphia. But items may be sent to the New York Galleries for inspection.

*The booklet is a display in itself.
It will be sent on request.*



ANTIQUE FURNITURE RARE BOOKS TAPESTRIES
OBJECTS OF ART



SHERATON SIDEBOARD AND KNIFE BOXES (c. 1790)
SHEFFIELD ADAM URN (c. 1790)

Sideboard of mahogany with satinwood inlay. Knife boxes also of mahogany, edges and insets of satinwood. Dimensions of sideboard: length, 4 feet 7 inches; depth, 2 feet 10 inches.

The ROSENBACH COMPANY

273 MADISON AVENUE, *New York*

1320 WALNUT STREET, *Philadelphia*



MISS HELEN FINNEY

ANNOUNCES THE SEASON'S OPENING OF

De Bradford Arms Antique Shop—May 1st

De Bradford Arms Tea Room—May 25th

YE BRADFORD ARMS IS CONVENIENTLY LOCATED
ADJACENT TO ALL HISTORICAL POINTS, AND HAS
A SPECIAL APPEAL TO COLLECTORS WHO SEEK
UNUSUAL ANTIQUES AS WELL AS TO TOURISTS WHO
ENJOY HOME COOKING

59 COURT STREET :: PLYMOUTH, MASSACHUSETTS

Telephone, PLYMOUTH 446

NOTICE

AN INCLUSIVE SELECTION FROM J. B. KER-
FOOT'S COLLECTION OF AMERICAN PEWTER—
AN EXAMPLE OF EVERY MAKER, MARK, ARTICLE
AND SIZE THERE REPRESENTED—WILL, DUR-
ING THE MONTH OF MAY, BE ON EXHIBITION
AND PRIVATE SALE AT THE EHRLICH GALLER-
IES, 707 FIFTH AVENUE, NEW YORK CITY ::
MOST OF THE PIECES ILLUSTRATED IN
"AMERICAN PEWTER" WILL BE SHOWN, AS
WELL AS INTERESTING DISCOVERIES MADE
SINCE THAT VOLUME WENT TO PRESS :: THIS
EXHIBITION WILL OFFER TO NEW YORK
STUDENTS AN OPPORTUNITY ONLY SLIGHTLY
LESS EMBRACING THAN THE RECENT LOAN
EXHIBIT OF THE TWENTIETH CENTURY CLUB
IN BOSTON :: AND IT WILL GIVE COLLEC-
TORS A CHANCE OF ACQUIRING THE GREATER
RARITIES IN THIS NEW-OPENED FIELD THAT
IS NOT LIKELY SOON TO RECUR

THE FASCINATING FABRIC FOR
THE INFORMAL DINING ROOM

TIFFIN CLOTH

TWO DESIGNS, each based on an early china pattern. Printed in old Spode blue, on white, linen-finish material of substantial weight and texture. The daintiest, cheeriest, quaintest, table runners, doilies, window drapes, pillow covers, may be made from TIFFIN CLOTH.

Use in strips for runners and drapes. Cut and hem individual squares for doilies. Each square 18 inches wide by about 16 inches high.

Sold only by squares, in any lengths.

50 CENTS PER SQUARE

SEND CHECK OR MONEY ORDER TO

Fearing Whiton & Co., Inc.

65 FRANKLIN STREET
B O S T O N

Left: WILLOW

Right: DRESDEN

CORRESPONDENCE REGARDING
WHOLESALE PRICES IS INVITED
FROM THE TRADE.

PROCURABLE *only* FROM THE PUBLISHERS *National Types of Old Pewter*

By HOWARD HERSCHEL COTTERELL
F. R. Hist. S., F.R.S.A.I., Etc.

LIMITED EDITION *of* 1000 COPIES

PRICE, \$3.00

200 Illustrations :: Illuminating Text

THIS is a book which accomplishes something which no previous work has attempted; namely, an analysis of the characteristics which distinguish the pewter wares of one nation from those of another. The discussion of the thumb-pieces of lidded vessels is alone sufficient to justify the volume.

The edition has been kept small and the sale has been restricted, because ANTIQUES prefers to confine its first published book to the circle of those who will appreciate in a collectors' manual both intrinsic quality and the assurance of early scarcity. *There will positively be no reprinting of NATIONAL TYPES OF OLD PEWTER. Immediate ordering from the publishers is advised.*

ANTIQUES, INC., 683 *Atlantic Avenue*, BOSTON, *Massachusetts*

LOUIS JOSEPH

wishes to announce that he is taking over the premises at 379 Boylston Street formerly occupied by the late C. L. Cooney. Charles E. Stringer, who was manager for Mr. Cooney, will act as manager. A complete stock of early American antiques will be carried.

The Webster Place Antique Shop

At FRANKLIN, New Hampshire

will open for the season on May 1st with a larger and more varied stock than ever before.

BECAUSE of its fine collection of maple the shop is often referred to as the House of Maple. At the opening there will be many unusual pieces in curly maple and pine: highboys, desks, chests, corner cupboards, tables and chairs. Also some New England hooked rugs of unequalled floral designs; a large collection of whale oil lamps and bellows; glass; pink lustre and other china; pewter; iron; brass and tin.



The WEBSTER PLACE ANTIQUE SHOP

On the Daniel Webster Highway at

FRANKLIN, NEW HAMPSHIRE

CLYDE C. BROWN, Proprietor

STOWELL'S

DEEP-CHIMING

Hall Clocks

Masterpieces of Combined Art and Craftsmanship

ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

Clock Illustrated—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

Clock sketched special new size for small homes and apartments. Price, \$285

Other Hall Clocks, \$145 to \$1100

Desk Clocks, Chiming Mantel Clocks, Banjo Clocks, Traveling Clocks, Crystal Clocks are

DISPLAYED IN OUR CLOCK DEPT., SECOND FLOOR



A. Stowell & Co. Inc.
24 WINTER STREET, BOSTON
Jewellers for Over 100 Years



A MAHOGANY TOILET CASE ON A DELICATE GRACEFUL BASE. About 1800.

An example of the refined type of Antique Furniture to be found at

THE COLONY SHOPS
GINSBURG & LEVY

397 MADISON AVENUE, NEW YORK CITY



- Card table, mahogany inlaid, condition excellent . . . \$100.00
- Paisley shawl, perfect, 6 feet by 12 feet . . . 35.00
- Pewter basins, unmarked, each . . . 10.00
- Lamp, complete . . . 25.00
- Shades decorated with old flower prints, in varied colors and designs . . . 14 inch, \$15; 16 inch, \$18; 18 inch, 20.00
- Waste paper baskets, old ship print, old maps or Godey's prints . . . 10.00
- Odd hooked rug, horn-of-plenty design, velvety texture, tan ground . . . 50.00

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 Charles Street : | : BOSTON, MASS.



For the June Bride

A SILVER tea service designed and made by Gebelein—beautiful, useful, lasting—is a gift that will be treasured throughout the years to come and handed down as a family heirloom.

The service illustrated is an adaptation from the old. Others in my shop are exact reproductions. For those who desire them I am always glad to make special designs.

Some rare American silver on exhibition and for sale

GEBELEIN

79 CHESTNUT STREET :: BOSTON, MASS.

A name that stands for the finest in silver

An Acre of Atmosphere

For some collector who wants a home studio or for an antique dealer who seeks an unusually effective location for a shop here is really an unequalled opportunity:

A seven room log cabin, built in 1753 with a stone addition in 1826 surrounded by an acre of land, situated 1¼ miles from Fort Washington, 15 miles from Philadelphia in the delightful North Penn section of Montgomery County, Pennsylvania.

A Colonial-old house on an acre of land in an 18th century atmosphere of beauty and peace yet close to the vibrant pulse of the busy 20th century at a cost of eight thousand dollars is too rarely on the market to remain there long.

Write

HARRY A. PROCK

GLENSIDE, PENNSYLVANIA



The Folks for Miles Around Have Said

THEY believe our collection of antiques to be one of the most unique they have ever seen.

With the opening of our new spacious studio their compliments are even finer and more numerous.

Visit us if possible—our collection contains many rare things. Write us your wants if you cannot call. Every communication is given careful attention.



The RUMMELL STUDIO

1819 Jefferson Avenue :: TOLEDO, OHIO



Left:
Design, Patience
Below:
Design, Pheasant



ALL TRUE-TINT CHINTZES ARE 36 INCHES WIDE
FINISHED GLAZED OR PLAIN

Old Style Prints

FOR OLD FASHIONED HOMES

A SERIES of chintzes accurately reproducing the designs and colorings of the chintzes used in early American days.

Made expressly for use with old types of furniture in pine, maple and mahogany, and guaranteed under the TRUE-TINT mark fast in color against both sunlight and washing.

Correct, charming, inexpensive.

Ask your dealer for TRUE-TINT draperies. If he cannot supply you, tell us your requirement as accurately as possible and we will send samples and prices.



Fearing Whiton & Co., Inc.

65 FRANKLIN STREET
B O S T O N

BEGINNING WITH THE SPRINGTIME



WATCH FOR
THIS SEAL
IN THE WIN-
DOW OR THE
SHOP OF THE
DEALER ♦ ♦

ITS PRESENCE
INDICATES AN
ADVERTISER
IN ANTIQUES.
GIVE HIM YOUR
PATRONAGE



BLOCK FRONT, KNEE HOLE WRITING DESK
Originally property of GENERAL SCHUYLER. Six ball and claw
feet, all original, perfect condition.

FURNITURE GLASS CHINA
PEWTER PRINTS BRASS

FLAYDERMAN & KAUFMAN

68 Charles Street, BOSTON, MASS.

MY shop is my home. I live with the things which I buy and sell, and I judge them, therefore, with exacting standards of merit and beauty. My furniture has been praised and bought by connoisseurs. It represents some of the best from the hands of American, English and French craftsmen. Those who love exquisite needlework should see my ancient French laces, fashioned to the needs of today. And those who like lamp shades not quite like other people's should examine mine.

*When you are near Hartford
make it a point to stop. Mean-
while write if you think I can
help you find what you want.*

Mme. E. Tourison

26 Girard Avenue

HARTFORD :: CONNECTICUT

McKEARIN'S

735 Madison Avenue
NEW YORK CITY



DURING May we shall continue to show a very fine selection of American marked pewter. The collection includes many rare and interesting samples of the 18th century pewterers.

At the same time collectors will find some exceptionally good pieces of furniture and early American glass.

McKEARIN'S

On Road to Old Bennington

Just out of Hoosick, N. Y.

A lovely old-fashioned house filled with Early American Furniture, Glass, Prints, Pewter, etc., within easy access of those motoring anywhere in the vicinity of the Berkshires, the Mohawk Trail, Old Bennington or Manchester.



A QUEEN ANNE
MIRROR

TWO OIL LAMPS

A QUEEN ANNE
LOWBOY



All genuinely
old pieces in
excellent con-
dition.



The pieces illustrated are but three from a varied, interesting, and choice collection.

Come to Maine this summer, and visit

David Rubenstein

63 Park Street ROCKLAND, MAINE



THE OLD HALL

An old time dwelling, maintaining the charm of the spacious early days. No better background for antiques could well be imagined.

SPRING *and its Changes*

Spring has brought many changes at THE OLD HALL. But not in the quality of its offerings. During the winter months there have been some extremely interesting additions and replacements. Invitation is extended to inspect them.

| | |
|------------------------|-----------------------|
| AMERICAN AND ENGLISH | SWELL-FRONT BUREAUS |
| PEWTER | DESKS |
| RUSH LIGHTS | CHAIRS OF ALL PERIODS |
| BUTTERFLY HINGES | HEPPLEWHITE AND CHIP- |
| PAIRS OF SANDWICH | PENDALE SOFAS |
| GLASS LAMPS | LUSTRE |
| QUEEN ANNE, CHIPPEN- | HOOKED AND ORIENTAL |
| DALE, AND GILT MIR- | RUGS |
| RORS | DINING, CARD, TIP AND |
| HIGH AND LOW POST BEDS | BEDSIDE TABLES |

Lists of current offerings sent to those desiring them

KATHERINE N. LORING : WAYLAND, *Massachusetts*

Rare American Antiques at Auction

Entire Collection of

JANE FRANCES

Assembled from all parts of New England during the past year

INCLUDES: Six-legged walnut highboy; bonnet-top highboy; Jacobean lowboy; Washington mirrors; curly maple desks; Queen Anne drop-leaf tables; tavern tables; sets of chairs; lustre tea sets; Lowestoft, and other early china; Stiegel, Jersey, Sandwich and other early glass; ship prints; old chintz; pewter; old jewelry, etc.

Sales Tuesday and following days

MAY TWELFTH TO SIXTEENTH

AT 2.30 P.M.

Catalogue on application

On exhibition from Friday, May 8th, at the Galleries of

WILLIAM K. MACKAY COMPANY, Inc.

7 BOSWORTH STREET, BOSTON, MASS.

NOTE:—Miss Frances is not retiring from business but is making room for an entire fresh collection.



EDITH RAND & ANTIQUES



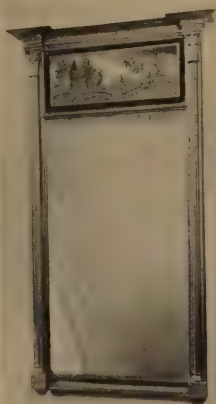
Announcing a Change of Location

I AM glad to invite my friends and clients to inspect my new shop in Stamford, Connecticut. Here I shall continue to carry only the most desirable items of antique furniture, glass, china, and metal wares, together with appropriate decorative accessories.

EDITH RAND

84 PARK PLACE (*Post Road*), STAMFORD, CONNECTICUT

VERY LARGE GILT
MIRROR *with*
original painting



Martha de Haas Reeves
1026 Pine Street
PHILADELPHIA, PA.



IN the *Atlantic Highway* between Bath and Rockland in ancient *Waldoboro, Maine*, you will find the antique shops of WARREN WESTON CREAMER, where visitors are always welcome, and can browse around as long as they wish among the old *Furniture, Prints, Hooked Rugs, Glass, Pewter, Books, etc.*, which belonged to the early settlers of this historic section, and with which my four-story building is filled.

Call at the *Sign of the Silver Tankard*, next door below the Banking House, where my small shop is located, and then step around the corner to the storehouse.

WARREN WESTON CREAMER

WALDOBORO, MAINE

On the Atlantic Highway

Selective Collecting

I've changed my location, but the quality of my antiques is the same.

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Specialist in OLD ENGLISH and IRISH GLASS

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Stockbridge, Mass.

The Old Corner House will open on May 20th for the season

Early American, English and Italian furniture. China, glass, iron and brass, etc.

EDWARD A. CROWNINSHIELD

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

OLD PAINTINGS; old American portraits; miniatures; drawings; diaries; letters and interesting Americana. Write descriptions and prices to REA, 102 Cambridge Place, Brooklyn, N. Y.

PRIVATE STAMP COLLECTOR desires old postage stamps. Large or small lots, loose or in albums; strips, pairs, blocks, full or part sheets; odd labels on original envelopes used as stamps by express companies. Anything on Wells Fargo Express Co.; or Toppan, Carpenter, Caslier & Co., bank note engravers, with essays, proofs, etc., of their government work. Also stamp literature. What have you? G. ATWOOD JACKSON, 105 Pemberton Bldg., Boston, Mass.

BENJAMIN FRANKLIN—anything by or about or of interest in relation to him; also early American clock. MISS CARRIE E. STROUD, The Benjamin Franklin Hotel, North Ashbury Park, N. J.

MUSEUM WANTS historical flasks and platters, Indian stone relics, axes, pestles and ceremonials, also curios. Send list. THE MUSEUM, Springfield, Indiana.

HIGHBOY TOPS OR BOTTOMS; 6 or 7 drawer single chests, or chest-on-chests; lowboys. We restore and sell. OLD HIGHBOY SHOP, 14 Summer Street, Malden, Mass.

FOR GENEALOGICAL RECORDS or for purchase if agreeable, clock or works made by Nathaniel Hamlen. Also anything connected with the families of Bromfield, Devens, Dummer, Mascarene, Lithgow, Perkins (James or Thomas of Boston, 1740 to 1835), Powell (John or William of Boston, 1710 to 1805). Any communication gratefully received. DESCENDANT, No. 579.

LOWBOY, carved; Stiegel flip glass; etched fluid lamps; lustreware; Windsor chairs; bellflower and lacy glass; Staffordshire boxes. MRS. D. B. HICKOK, 59 West 2nd Street, Oswego, N. Y.

OLD COUNTY AND STATE MAPS prior to 1860; old brass jamb hooks; wire and brass serpentine fender; early pine or maple chest-on-chest in original condition with original brasses; pewter coffee pots, large bulbous shape. Box 7, Woodbury, L. I., N. Y.

COLORS CURRIER PRINTS. Good prices paid for good subjects. FRANCES EGGLESTON, Oswego, N. Y.

LOW POST MAHOGANY BED; dark wood field bed; slant-top mahogany desk or secretary; large mahogany drop-leaf table; roundabout chair; wing chair; banjo clock. Send photographs, full description and price. FRANCIS MASON, 188 Columbia Heights, Brooklyn, New York.

GLASS FLASKS. I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

A COLORED CURRIER & IVES PRINT of Millard Fillmore. COBB & DAVIS, Rockland, Maine.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Methuchen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, JR., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, sconces and unusual early lamps, and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

BOHEMIAN GLASS with cutting through heavy colored overlay on clear glass ground. E. H. SCHELL, 4 Shady Hill Square, Cambridge, Mass.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLORS PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENSSELAER, Peterborough, N. H.

BOOK: One or more copies of *History and Practice of Aeronautics: A System of Aeronautics, Comprehending its Earliest Investigations, and Modern Practice and Art;* by John Wise. Printed at Philadelphia in 1850, by Joseph Speel.

CABINET-MAKER'S OPPORTUNITY to start in business for himself. Must be A-1 on antique furniture, quick action necessary. Write your qualifications and for particulars to J. W. WOOD, Sloatsburg, N. Y.

FISHERMAN PLATES, provided they are not cracked or chipped. No. 582.

FOR SALE

OF INTEREST TO COLLECTORS AND DEALERS: Those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 200 antique shops and places of antique interest within a radius of 150 miles of Boston. This knowledge and my car are at your service at very reasonable rates. Write for rates and dates open. JOHN E. SULLIVAN, 32 Sudan Street, Dorchester, Mass.

GENERAL WASHINGTON'S COMPLETE CAMP SHAVING CASE, used by him during Revolutionary War, according to documents. Offers to MRS. CARRIE STUART DAVIS, 2538 Wisconsin Avenue, Washington, D. C.

LOUIS XVI COMMODORE, mahogany, bronze trimmed grey marble top; also curly maple Empire secretaire, fine condition, privately owned. MRS. E. S. KELLER, 230 Dudley Avenue, Westfield, N. J.

COLLECTION ANTIQUE FURNITURE; Sandwich glass; ship models; mirrors. N. P. TILDEN, Cohasset, Mass.

GLASS. Two beautiful amethyst blue Stiegel salts, small diamond pattern. Highest bidder over \$40 each. No. 577.

BELLOWS FALLS, VERMONT. General line, pewter urn; courting mirror, boxed; curly maple and pine furniture; prints; glass; rugs. MR. and MRS. GEORGE PARKER BOLLES, JR., Antiquarians.

TO DEALERS: I have more antiques "as is" than others and of all kinds. WM. R. FIELDS, Christiansa, Lancaster County, Pa.

ANTIQUE PATCHWORK QUILTS for sale. MISS M. E. SIMONS, Box 176, Bellville, Ohio.

VERY EARLY SANDWICH GLASS PLATE, heart and lyre design, eight inches in diameter; pair of old Persian blue glass cup-plates. ELIZABETH S. TAYLOR, 5524 Blackstone Avenue, Chicago, Ill.

TWO BENNINGTON DOGS, rough mane, basket in mouth; also blue-ribbed Stiegel bottle. Photographs if requested. No. 578.

BEAUTIFUL NAVAJO INDIAN RUGS; Indian basketry, all tribes; pottery; beadwork and silverwork; blond Eskimo collection; Indian collections. J. G. WORTH, 249 Melville Street, Philadelphia, Pa.

RARE ANTIQUE PICTURE NAILS with white, yellow, blue and green crystal star centers, the kind grandfather used. Price \$3.00 per dozen. Large antique screw supports with ruby and blue crystal star center, make beautiful curtain tie backs, 50c. each. W. VAN RENSSELAER ABDILL, Titusville, N. J.

EARLY AMERICAN EQUIPMENT for fireplaces, old Dutch kitchens and buildings. Original pieces only; old books of the historic Mohawk Valley, C. H. HAGADORN, Fort Plain, N. Y.

OLD MIRROR OR CLOCK GLASSES restored, copied or designed. Simple painting or elaborate gold leaf work. \$3 up. MRS. RALPH H. STEPHENSON, Plainville, Conn.

BLACKSTONE ANTIQUE SHOP. Mahogany secretary original handles; walnut slope-top desks; three piece table; Bohemian and brass candlesticks; crossbow. H. L. WILKINS, Box 29, Blackstone, Virginia.

SHERATON SOFA; field bed; walnut spade-foot drop-leaf table; inlaid mahogany knife box; Crown Derby tea set; pink and copper lustre; Queen Anne lowboy; English silver tall candelabra; pair Sheffield coasters. *American Glassware* by Edwin A. Barber. LOUISE BARBER MATHIOT, West Chester, Pa., R. D. 2.

BEAUTIFUL DATED COVERLETS, perfect; one blue and white; one blue, rose, green and white; one red and two shades of blue; \$50 each. McCARTY's, 849 Sheridan Avenue, Pittsburg, Pa.

LARGE SIDEBBOARD, curly maple and mahogany; English pewter; large chest of drawers, curly maple and mahogany; glass cup-plates; N. Currier *Death of Andrew Jackson*; pair small armless settees with two side chairs, crotch mahogany, very choice. Photographs. Crawford's Studio, 528 Main Street, Richmond, Indiana.

PAIR OLD ENGLISH ART NEEDLEWORK FIRE SCREENS for sale. Reasonable offer accepted. Photographs sent on application. **ARNUP**, Evansburgh, Alberta, Canada.

WALNUT HIGH CASE OF DRAWERS; small walnut bureau; walnut desk in rough; small early pine spice cabinet; pair low four-post beds in poplar. **ESTHER WALKER**, 1819 Delancey Place, Philadelphia, Pa. Phone Spruce 2505 for appointment.

YOUR FAMILY CREST OR ARMS supplied, painted, for framing; family trees prepared. Send for booklet. **RALPH MASON**, G. P. O., Box 231, Toronto, Ontario.

EARLY AMERICAN ROCKER, hickory, for sale. Photograph and price on request. P. O. Box 68, Haverford, Pa.

AMERICAN ANTIQUES at reasonable prices sold by mail. Photographs and particulars sent on request. **C. C. Cook**, 168 Vermont St., Blue Island, Ill.

TWO MEDIUM FOUR-POSTER BEDS, \$25 and \$35, refinished; mahogany drop-leaf card table, \$45; gilt acorn mirror, rope posts. **ROY VAIL**, Warwick, N. Y.

DESKS—EARLY AMERICAN, walnut, maple, and maple and cherry, unusual pieces; genuine antiques; serpentine and block cabinets. In writing give some idea of style you wish. Bank references. No. 580.

HARVARD COLLEGE BLUE PLATE, 9 1/4 inches, openwork border, perfect, \$65; *Deaf and Dumb Asylum, Hartford, Conn.* platter, 15 inches by 11 inches, \$65. **T. LYON**, 1074 East 21st Street, Brooklyn, N. Y.

SMALL ENGLISH WALNUT DESK, 1735, original carved brasses; pair fancy Sheraton chairs; small size Empire sofa; set of five maple Chippendale rush seat chairs. **DOROTHY LOUISE BROWN**, **EDWARD GAGE BROWN**, The Kettle and Crane, Boscawen, N. H.

EARLY PINE AND MAPLE HANGING SHELVES; pine hanging cupboard; curly maple high post and field bed; 6 maple cane seat chairs; old iron, HL-hinges, latches; pine dough table. **GABRIELLE DE BRUNSWICK**, Woodmont, Connecticut.

OWNER SACRIFICES IDEAL COLONIAL TEN ROOM HOME; improvements; furnished in antiques; 30 acres in Berkshires; 1800 feet; pure water; will rent. Particulars. **FAR HILLS**, Heath, Mass.

COPPER LUSTRE COLLECTION for sale; over three hundred pieces. Write me your wants. **H. G. DUCKWORTH**, 120 Forest Park Avenue, Springfield, Mass.

FRANKLIN, *New England Courant*, 1723; prints: *Snow Bound*, *The Great West*, *Bear Hunting*, etc. Historical flasks; glass cup-plates; Lowestoft. **JOS. YAEGER**, 1264 East Third Street, Cincinnati, Ohio.

WALNUT VENEERED QUEEN ANNE CARD TABLE, \$210; American Chippendale mahogany chairs, \$150 to \$185; American Hepplewhite armchair in pearwood, rush seat, \$75; set of four American early Hepplewhite chairs, \$500. **H. V. BUTTON**, Waterford, N. Y.

ANTIQUE FURNITURE; glass, pottery, etc. Low prices. **EMPIRE ANTIQUE STORE**, 116 Eagle Street, Utica, N. Y.

LARGE EMPIRE BUREAU DESK, doors below, cherry top and ends, beautifully grained, mahogany front. Price, \$50 crated. No. 581.

A HANDSOME IRON FENCE; early pine blanket chests; top of highboy; cupboards; tables, etc., camphor wood chests. **NEW ENGLAND ANTIQUE SHOP**, Brewer, Maine.

RUSH SEATS. We weave these seats by hand, making them an exact reproduction of the antique rush bottom. Send for price list. **MADALIE BROS.**, 510 N. 11th Street, Philadelphia, Pa.

COLORED CURRIER PRINTS. Rare copies as well as those of less value. **FRANCES EGGLESTON**, Oswego, N. Y.

AUCTION OF ANTIQUES; finished and unfinished furniture, rugs, prints, glass, etc.; June 24 and 25, 1925. One of the largest collections ever offered in Ohio. Plan your vacation for it. Watch next number for a more complete list. We are prepared to refinish, reclaim, crate and ship your purchases if you desire. **J. H. DICKSON** and **SPRINGFIELD CARPET CLEANING AND HOUSEFURNISHING CO.**, 242 East Main Street (National Road, coast to coast), Springfield, Ohio.

OLD FRANKLIN FIRE-FRAME, like one on page 46, *Next-to-Nothing House*; tongs; shovel; bellows; warming pan; andirons; foot-stove. **DR. GOODING**, 68 College Street, Brockport, N. Y.

FINE COLLECTION of antiques and old Colonial stone house for sale. **HURRICANE HALL**, Dillsburg, York County, Pa. Between Harrisburg and Gettysburg.

OLD SILHOUETTES, early American distinguished men and women, framed \$3 up; also paintings, Poe, Henry Clay and others; prints; miniatures; art objects. Inquiries invited. **MISS MARIE RUSSELL**, 51 East 59th Street, New York City.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shoes; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. **A. L. CURTIS**, Harrington Park, N. J., seven miles from Dykman Street ferry.

CURLY MAPLE DESK; table; chairs; mirror; wrought iron Chippendale candlestand, 56 inches high; rare old glass; prints; chintz; Washington bedspread, 1812. **MRS. PHIL KOHLENBUSCH**, 34 Hudson Terrace, Edgewater, N. J., opposite 125th Street.

MUG with pewter lid, initials and year 1776 on lid. **Emerson**, 14 South 39th Street, Philadelphia, Pa.

PINK LUSTRE SET, twenty-three pieces; old tin candle lanterns; whale oil lamps; churn; maple sideboard; shaving stand; pair low post beds. **TESSIE LOU HAYES**, 465 Jefferson Street, Milwaukee, Wisconsin.

PHYFE HALL RACK, shield mirror; bureau secretary, mirror doors; stork stand; quartette stand, all beautiful crotch mahogany; German silver sewing bird; brass tie-backs; old woodcuts; five bound volumes *Godey's*. Printed list. **H. ANNIS SLAFTER**, Belmont, N. Y.

SUMMER FURNITURE: painted settees, chairs; maple beds; corner cupboards; original and genuine antiques of all kinds. **BENJAMIN FRANKLIN ANTIQUE SHOP**, 1124 Pine Street, Philadelphia, Pa.

VERY OLD OAK CHEST, marked *Edward Bowars, M. B. 1575*; unusual stretcher table; large copper urn; curly maple desk; green glass lamp; blue *Hoboken* plate, bellflower glass. **MARTHA KINGSBURY COLBY**, Yellow Cat Shoppe, 4 Church Street, Bradford, Mass.

CURRIER PRINTS; glass; coverlets; hooked rugs; curly maple cord bed; 6 carved chairs; dining table and dresser both carved; other antiques of every description. **MRS. E. P. ELITHARP**, 415 Sherman Street, Watertown, N. Y.

AN OLD VIRGINIA BRICK MANSION (slave-made brick) over 100 years old, in one of Virginia's oldest towns; with beautiful hand-carved interior woodwork; two large hand-carved arched recesses; two large hand-carved arched doorways; hand-carved panelling and wainscoting and stairways; seven beautiful hand-carved mantels; exquisite designs. Price of house and lot intact fifteen thousand or will sell all interior wood work for ten thousand and will send photographs of mantels and woodwork if interested. **F. L. SUBLETT**, Harrisonburg, Virginia.

HISTORICAL BOTTLES; three-mold cup-plates; Stiegel paper weights; Currier prints; pewter; old glass. Wanted Staffordshire horses. **RICHARD NORRIS**, Queen Lane & Stokley Street, Falls Schuylkill, Philadelphia, Penn.

ORIGINAL COPY of *Oration delivered in Boston, April 8, 1776 at Reinterment of Joseph Warren*; maple duck-foot table; lowboy; Chippendale chair; pewter; Currier prints. **FRANCES BRADBURY MARBLE**, 2 Salem Street, Bradford, Mass.

AUCTION SALE. Expect to make a change, will hold a sale on June 19th. **EDITH BRUEN**, 100 Central Avenue, Madison, N. J.

ANTIQUES FOR THE TRADE, lowest prices in New York. Large assortment of Staffordshire figures and dogs; pewter plates; ink pots; candlesticks; lamps and salts; paperweights; lacquer trays; samplers; needlepoint; prints; iron Betty and rush lamps; tea caddies; silhouettes; pink, copper and silver lustre; flasks; cup-plates and American glass; pistols; ship models; figurines. **MILLER**, 679 Lexington Avenue (56th Street), New York City.

COLLECTORS' GUIDE TO DEALERS

Below is the Collectors' Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA
SAN FRANCISCO: **H. K. SLEDGE**, 433 Pacific Building.

CONNECTICUT
EAST HARTFORD: **HERBERT F. KNOWLES**, 84 Connecticut Boulevard.

***GREENWICH**: **D. A. BERNSTEIN**, Adams Corner, Post Road, Sound Beach.

***HARTFORD**: **MME. E. TOURISON**, 29 Girard Avenue.

NEW HAVEN:
***MALLORY'S ANTIQUE SHOP**, 1125 Chapel Street.

***S. WOLF**, 723 State Street.

***THE SUNRISE SHOP**, 148 York Street.

***PLAINVILLE**: **MORRIS BERRY**, 80 E. Main Street.

***STRATFORD**: **TREASURE HOUSE**, 659 Ferry Boulevard.

***WEST HARTFORD**: **ROSALIND G. TRASK**, 16 Quaker Lane.

***WEST HAVEN**: **MARIE GOVIN ARMSTRONG**, 277 Elm Street.

ILLINOIS
***CHICAGO**: **LAWRENCE HYAMS & COMPANY**, 643 South Wabash Avenue.

MAINE
BANGOR:
THE THREE GABLES, 204 Broadway. General line.

***ROCKLAND**: **COBB & DAVIS**.

***WALDOBORO**: **WARREN WESTON CREAMER**.

BALTIMORE: **MARYLAND**
JOHN G. MATTHEWS, 8 East Franklin Street. General line, interior decorator.

***THE OLD WALLPAPER HOUSE**, 15 West Franklin Street.

MASSACHUSETTS
***ACCORD**: **QUEEN ANNE COTTAGE**.

BOSTON:
***CHARLES S. ANDREWS**, 32 Charles Street.

***BOSTON ANTIQUE SHOP**, 59 Beacon Street.

***L. DAVID**, 119 Charles Street. Hooked Rugs.

BOSTON:

- *A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
 *FLAYDERMAN & KAUFMAN, 68 Charles Street.
 *GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
 *JORDAN MARSH CO., Washington Street.
 *LOUIS JOSEPH, 381 Boylston Street.
 *WILLIAM K. MACKEY CO., 7 Bosworth Street, Auctioneers and Appraisers.
 *WM. B. MCCARTHY, 278B Tremont Street.
 *FRANCES M. NICHOLS, 115 Charles Street.
 *OX BOW ANTIQUE SHOP, 130 Charles Street.
 *I. SACK, 85 Charles Street.
 *SHREVE CRUMP & LOW, 147 Tremont Street.
 *STOWELL & CO., 24 Winter Street, Jewelers and repairers of jewelry.
 BRIDGEWATER: ELLA B. SPARRELL, 1085 Pleasant Street, on Route 102.
 BROCKTON: J. E. MOFFITT, 28 Park Street. General line.
 *BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
 CAMBRIDGE:
 *WORCESTER BROS., 23 Brattle Street.
 *CONCORD: THE CHEST, Lexington Road.
 *DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.
 *DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
 *DORCHESTER: H. & G. BERKS, 13½ Wollaston Terrace. Dial painting, etc.
 *EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.
 *FRAMINGHAM: OLD AMERICA COMPANY. Books
 *GREAT BARRINGTON: Years Ago.
 GREENFIELD:
 JENNIE L. BASCOM, 206 High Street. General line.
 MISS JULIA D. S. SNOW, 277 Federal Street. General line.
 *HAVERHILL: W. B. SPAULDING, 17 Walnut St.
 *HINGHAM: DANIEL F. MAGNER, Fountain Square.
 IPSWICH: J. SALTZBERG, 5 South Main Street. General line wholesale.
 *LONGMEADOW: E. C. HALL, 145 Longmeadow Street.
 LOWELL:
 BLUE HEN ANTIQUE SHOP, Harrison Street. General line.
 *FLORA M. BOARDMAN, 107 Clark Road.
 *LYNNFIELD CENTER: SAMUEL TEMPLE.
 MARLBORO: GRACE AND BELLE STEVENS, 232 Main Street. General line.
 NEW BEDFORD:
 MRS CLARK'S SHOP, 38-44 Water St. General line.
 *THE COLONIAL SHOP, 22-24 North Water Street
 *PITTSFIELD: MISS LEONORA O'HERRON, 100 Wendell Avenue.
 *PLYMOUTH: YE BRADFORD ARMS.
 SALEM: THE WITCH HOUSE, Grace Atkinson. General line.
 *SOUTH ACTON: THE ACTON ANTIQUE SHOP.
 *SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.
 *STOCKBRIDGE: EDWARD CROWNSHIELD, The Olde Corner House
 *WARREN: C. E. COMINS.
 *WAYLAND: KATHERINE LORING.
 WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.
 WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

NEW HAMPSHIRE

- *CONCORD: DERBY'S, 22 Warren St.
 *FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway.
 *HANCOCK VILLAGE: FULLER HOMESTEAD.
 KEENE: KEENE ANTIQUE SHOP. General line.
 LISBON: WHITE BIRCH ANTIQUE SHOP.
 LOUDON: J. J. SHAY, THE BUNGALOW, Loverings Mills, on new State Highway, Concord to Laconia.
 PORTSMOUTH:
 *J. L. COLEMAN, 217 Market Street.
 *HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

- *EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
 *FREEHOLD: J. B. KERFOOT.
 *HADDONFIELD: FRANCES WOLFE CAREY, 38 Haddon Ave.
 HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
 LIBERTY CORNER: BERYL N. DEMOTT, Valley's End Farm. General line.
 MONTCLAIR:
 F. S. CAPOZZI, 663 Bloomfield Avenue. General line.
 *THE PEKING PAILOU, 147 Watchung Avenue.
 *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
 SPRINGFIELD: ELIZABETH WILSON THOMAS, "The Hemlocks," Morris Avenue. General line.
 SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place.

NEW YORK

- *AUBURN: THE CRADLE ANTIQUE SHOP, Alice Licht, South Cayuga Street, Union Springs.
 *AVON: J. PARKER MERVILLE.
 *BROOKLYN: HARRY MARK, 749 Fulton Street.
 BUFFALO: HALL'S ANTIQUE STUDIOS, 338 Elmwood Avenue. General line.
 CHESTER: WHAT YOU WILL SHOP, Amy C. McGuinness, Goshen Road.
 DUNDEE:
 *LOG CABIN ANTIQUES.
 *JEMIMA WILKINSON ANTIQUE SHOP.
 HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.
 *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.
 *JAMAICA: KATHARINE WILLIS, 272 Hillside Avenue.
 *LARCHMONT: 15 Chatsworth Avenue.
 *LOCUST VALLEY, L. I.: JANE TELLER INDUSTRIES.
 *LOUDONVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.
 NEW ROCHELLE:
 *DOROTHY O. SCHUBART, INC., 651 Main Street.
 R. S. SOMERVILLE'S ANTIQUE STUDIO, 178 Main Street.
 NEW YORK CITY:
 *THE AINSWORTH SHOPS, 13 East 8th Street.
 *FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
 *THE COLONY SHOPS, 397 Madison Avenue.
 HOME OF CHILDHOOD, 108 East 57th Street Children's antiques.
 *JOHN GUIDOTTI & BRO., 413 W. 16th Street.
 *HARE & COOLIDGE, 54 West 11th Street.
 *RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.
 *MARY LENT, 9 East Eighth Street.
 *JANE WHITE LONSDALE, 114 E. 40th Street.
 *H. A. & K. S. MCKEARRIN, 735 Madison Avenue.
 *F. NOBLE & COMPANY, 126 Lexington Avenue.
 *THE ROSENBAUGH COMPANY, 273 Madison Ave.
 *THE 16 EAST 13TH STREET ANTIQUE SHOP.
 *HENRY V. WEIL, 126 East 57th Street.
 *JOHN WEISS, 625 Lexington Avenue.
 *NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, Ruth DeWitt Knox, 4037 Lewiston Road.
 *PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
 *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A WILLIAMS, 56 Ossining Road.
 *PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.
 POUGHKEEPSIE:
 *J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
 SLOATSBURG: J. W. WOOD, Orange Turnpike. General line.

NORTH CAROLINA

- GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

OHIO

- CLEVELAND: HELEN DEFOREST SUTPHEN, 16001 Euclid Avenue. General line.
 COLUMBUS:
 THE BETSY ROSS SHOP, 2356 North High Street. General line.
 THE YEARS AGO SHOPPE, 67 N. Washington Avenue. General line.
 EAST CLEVELAND: IONE AVERY WHITE, 15401 Richmond Place. General line.
 FINDLAY: ANNA P. SOURS, 311 W. Sandusky Street. General line.
 GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.
 NEWARK: R. M. DAVIDSON, 58 Hudson Avenue. General line.
 *TOLEDO: THE RUMMELL STUDIO, 1819 Jefferson Avenue.

OREGON

- PORTLAND: MRS. WALTER H. RAYMOND, 705 Davis Street.

PENNSYLVANIA

- ALLENTOWN: MR. and MRS. M. S. JACOBS, 1236 Walnut Street. General line.
 BETHLEHEM:
 A. H. RICE, 519 North New Street. General line.
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
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ENGLAND

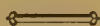
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A Provincial French Group of Rare Interest *and* Charm

UNDoubtedly made in France during the transition from LOUIS XIII to LOUIS XIV, this group of two chairs and cabinet was brought over by a Huguenot family that evidently prized it greatly.

The cabinet has beautifully burnished diamond point panels, patterned after the court vogue. The chairs have exquisitely graceful arms and legs, and are appropriately upholstered in point de Hungary.



Jordan Marsh Company

BOSTON



Chinese Chippendale

This mantel mirror is a very rare and fine example of Chinese Chippendale. It is made of carved wood and gilt. It was executed at the height of the Chinese influence.

The carving is very delicate, and the cranes at the upper corners are very lifelike and exquisitely done. The glass itself is all original.

The size of this mirror is very practical. It is four feet, ten inches deep and seventy-nine inches wide.

Our third and fourth floors have many other pieces of interest to lovers of antiques. They are suitable in design and price for the homes of those who appreciate the exquisite workmanship of bygone craftsmen.

Visitors are cordially welcome.

Shreve, Crump and Low Company

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Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street

Boston, Massachusetts

ANTIQUES

JUNE, 1925



SOUP TUREEN :: NEAPOLITAN :: MARKED WITH
THE STAMP OF THE BROTHERS GIUSTINIANI

Price, 50 Cents

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

A COMPLETE SERVICE FOR COLLECTORS



OLD Doctor Johnson remarked that knowledge consists either in knowing a thing or in knowing where to obtain information about it. My view of service to my antique-loving clients is somewhat similar. I feel either that I should have in stock the items of their requirement, or that I should know where such examples are to be found.

Frequently I am able to accomplish the result sought for by reaching back into my own storehouses and bringing out some old-time treasure. But I am quite as ready to go into the general market and purchase on commission. In either case, the important consideration is that my client shall be satisfied, not only at the moment of purchase, but as familiarity with his acquisition makes him fully realize both its intrinsic quality and its appropriateness to its surroundings.

Hence, let me repeat, my service includes: first, the maintenance of stock; second, facilities for appraising and purchasing anything in any market; and third, facilities for valuing and selling antique items whether they be individual pieces or whole collections.

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In This Design

I AM offering delectable monochrome chintzes and linens, which have all the restraint and distinction of the old *Toiles de Jouy*, with a far greater richness of tone and texture. Colors are, green on cream, terra cotta on cream, mulberry on cream, and terra cotta and green on brown. These prints are unusually effective for many purposes. The colorings of my papers in this pattern I described last month.

HARRIET BRYANT

English, French and American Antiques

NEW MILFORD :: CONNECTICUT

On the State Road to Kent and the Berkshires



How effectively the Ship Linen may be draped is indicated in the picture. Here is shown the green-on-cream Linen against a green wall. The painted chair is rosewood grained, and striped with gold and green. Altogether an arrangement cool, crisp, and restful.

BUCKLEY of BINGHAMTON

Writes a Message to Collectors

SEEKING ONLY THE BEST

"BUYING cheap goods to save money is like stopping a clock to save time." Antiques have this in common with most other merchandise; the cheapest articles are likely to prove costliest. No table that has been kept in a cellar to hold canned fruit until its feet have rotted away can compare with one that has been carefully cherished. A chair with a broken back will be either a wreck or a restoration. It will never be a superior antique.

Our buyers are constantly being warned against purchasing broken down furniture, or damaged glass and china. With capital sufficient to enable us to buy and hold only what is both genuine and excellent we are under no compulsion to furbish up cripples to appear like finely cared-for things.

And that explains why we are carrying on a nationwide business by mail. Every shipment is packed free of charge. It is unequivocally guaranteed. And every shipment makes a new friend.

MAKING BUYING EASY

To make buying by mail easier, and to help our customers to know that what they should look for in distinguishing between that which is genuine and that which is false in antiques we have issued an illustrated *Catalogue*, priced at \$1.00.

Letters from collectors and dealers are unanimous in praise of it. One likes it because it is a guide to prices; another because it tells how to detect fraudulent things from true; another writes that, of all the books on antiques which she has seen, this is most helpful.

The *Catalogue* contains 64 pages, with 400 described pictures and a list of prices attached. To own this *Catalogue* is like going through a marvelous shop under guidance of an expert, able to name values with the certainty of long experience.

The *Catalogue* is yours for \$1.00. Better send for it at once.



Illustrated: Flat topped highboy with unusually deep base and finely scrolled skirt. Brasses are original, and piece is in excellent condition. At the right, gateleg table of maple with pine top, original throughout. Chippendale eagle mirror. Banister back arm chair in maple. Maple hutch table, top unusually curly and handsome. Old pine book shelf. Two blue Jersey lamps and blue Parian pitcher with morning glory pattern, on shelf.



Illustrated: Two extraordinary lowboys, one slightly larger than the other, but both showing rising sun motive in the carved center drawer and both original in every respect. *Below:* A dainty Adam mirror. An exceptional Sheraton hall table, demure when closed, but, when open, equipped for gaming. A luxurious Sheraton wing chair newly upholstered in choicest glazed chintz. A cozy foot stool; and, for lighting, a table lamp with prisms.

OUR CLIENTS will please remember that assistance brings the certainty of satisfaction, because our guarantee is back of every function is really to serve. Reliance upon our transaction.



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THE EIGHT-INCH PEWTER PLATE

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Boardman & Co.
Boardman & Hall
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Thos. Danforth (1)
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George Lightner
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John Skinner
S. Stafford
Henry Will
William Will

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

J. B. KERFOOT

FREEHOLD, NEW JERSEY



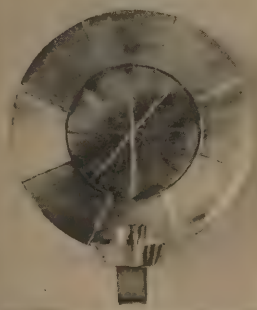
1. STAR OF BETHLEHEM
Old Mirror Glass and Pewter.
Four blue diamond mirror
insets.
\$30 each. \$35 electrified.



2. VIRGINIA
Old Mirror Glass in Pewter.
Center shield in blue mir-
ror glass. Very beautiful.
9½ x 11 inches.
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3. MOUNT VERNON SHIELD
Of best Pewter. A perfect
reproduction. Very distin-
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4. DUXBURY
Finest Pewter. 8½
inches diameter.
\$20 each.
\$25 electrified.



10. PAUL REVERE
Hand-etched Glass, Pewter
mounted. Most unusual
and effective.
\$50 each. \$57 electrified.

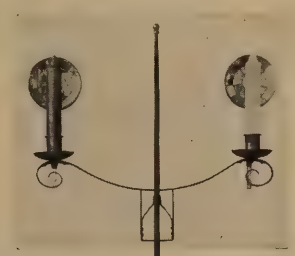
The Soul of the Room

Lighting fixtures are a detail of room furnishing which inevitably attract attention. By day their glint of glass or bright metal holds the eye. By night they are the key to vision.

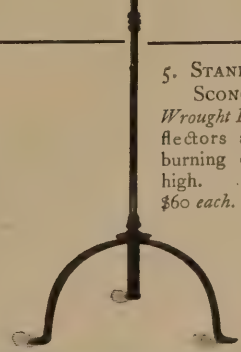
Many a fine assemblage of antique furniture and well wrought woodwork has suffered diminished effectiveness for the lack of the one right touch in fixtures.

The fixtures illustrated have been produced in appreciation of their important function. They are hand made, correct in style, adequate in material, and are guaranteed absolutely as represented.

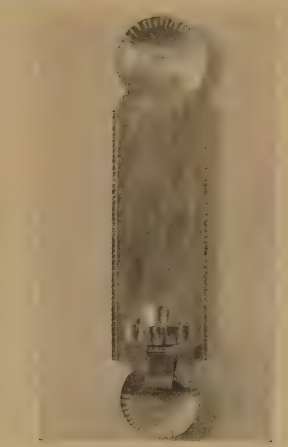
They may be had either equipped for electricity or for candles. Prices are quoted for both. Orders should be by name and number, with check enclosed.



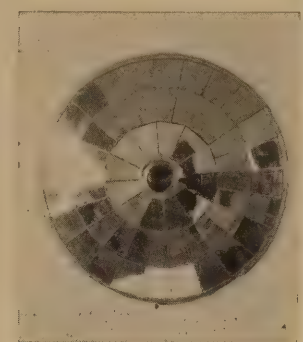
5. STANDING DOUBLE
SCONCE
Wrought Iron. Mirror re-
flectors adjustable to
burning candles. 5 feet
high.
\$60 each. \$100 the pair.



6. OLD CONCORD
Saw tooth pattern set
in old Mirror Glass.
Pewter back. Very
effective. \$25 each.
\$30 electrified.



9. LEXINGTON
In heavy Pewter. Simple but
choice.
\$15 each. \$20 electrified.



8. CONVEX CEILING RE-
FLECTOR
Old Mirror Glass and Pewter.
\$25 each electrified.



7. OLD SALEM
Old Mirror Glass and Pew-
ter. Copy of example at
Wayside Inn. 11 inches
high.
\$25 each. \$30 electrified.



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Industries

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EXCEPTIONALLY fine Phyfe period dining tables on five, three, and two blocks with brass claw castors, in untouched condition.

A scarce set of Phyfe period solid mahogany chairs, ten single and two arms, with shaped legs, and cane seats.

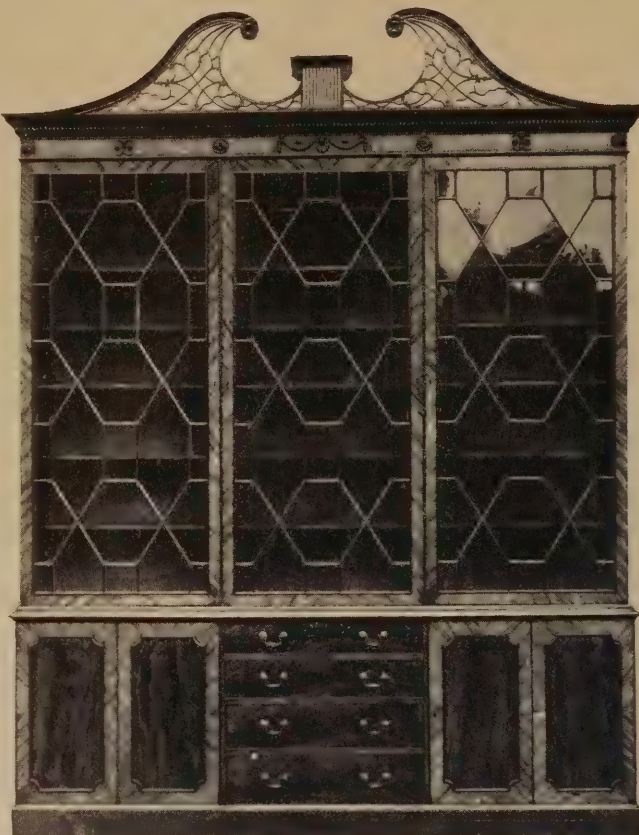
Several beautiful Phyfe period settees, on shaped legs, and brass claw castors, in mahogany and rosewood.

Chippendale, Sheraton, and Hepplewhite chairs in sets, and singly.

A 13 ft. 6 inch refectory table in elm, with iron bound top, on three trestles.

An oak 12 ft. refectory table on turned legs, and others 4 ft. 6 inches to 8 ft. long.

A set of four Stuart period armchairs in walnut.



A VERY large selection of pewter and Staffordshire figures, at most moderate prices.

Several sets of plain and coloured glass lustres, in pairs, and sets of three; glass door stops, paper weights, and flasks.

Scarce rushlight holders, tinder boxes with steel complete, horn lanterns and Betty lamps.

A wonderfully fine Hepplewhite period bookcase, with magnificent carved and fret pediment. The cornice has beautifully carved paterae and swags, and is inlaid with satinwood to represent fluting. In perfect condition. 8 ft. 9 inches long (*Illustrated*).

About forty other bookcases in stock, including a Chippendale period one, 16 ft. long, with fret frieze, and several Sheraton and Hepplewhite period secretaries and bureau bookcases.

FRED SKULL HIGH WYCOMBE *England*

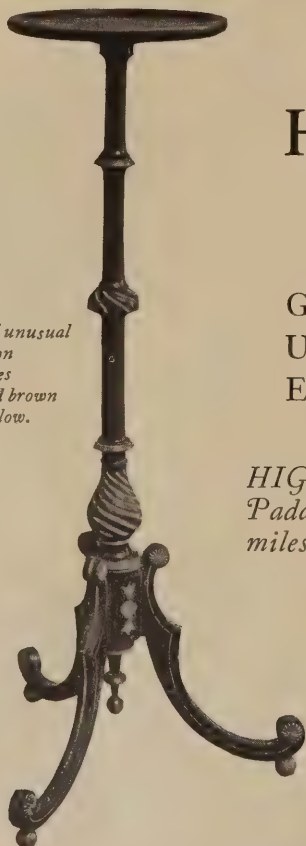
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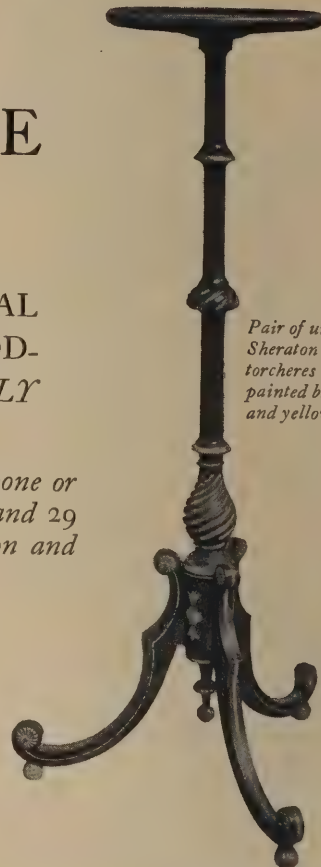
FRED SKULL
Stuart Road
HIGH WYCOMBE, ENGLAND

Telephone, HIGH WYCOMBE 443

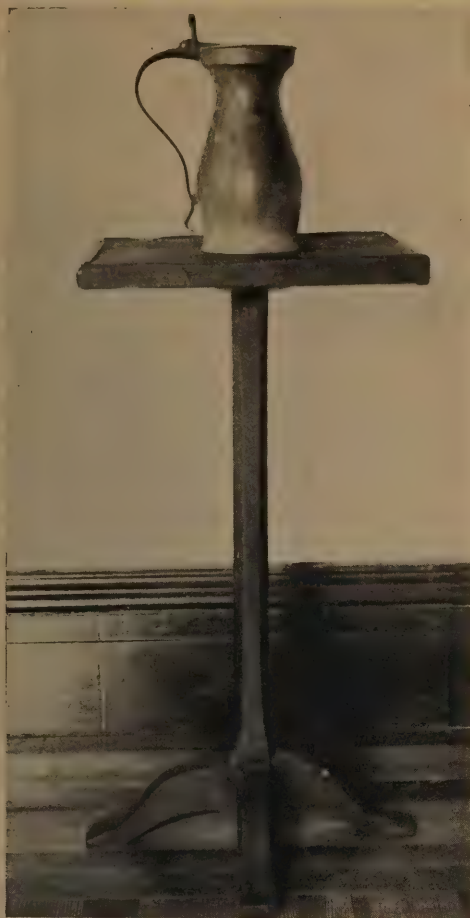
*Pair of unusual
Sheraton
torches
painted brown
and yellow.*



*Pair of unusual
Sheraton
torches
painted brown
and yellow.*



*Pewter Measure
Early Pine Stand*



*"A Good Antique is a
Good Investment"*

Dorothy O. Schubart
INCORPORATED

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NEW YORK
Telephone, NEW ROCHELLE 6692

TO be trusted as a purveyor to a great museum is to have won highest recognition, not only for integrity, but for a quality without which no dealer in antiques can long maintain his reputation—expert knowledge. The two superb pieces of furniture here pictured were supplied by me to the Metropolitan Museum. They exemplify the grade of service at the disposal of all my clients.

Henry V. Weil
126 East 57th Street
NEW YORK CITY

*Illustrated. Highboy and Lowboy
of mahogany. Matched pieces
showing the art of the Philadel-
phian, William Savery, at its best.*





OLD LIVERPOOL JUGS

AMONG the rare antiques now on display at my galleries is a collection of *old Liverpool jugs*, illustrated with ships, and others of historical interest like the two pictured above. There is also a collection of Early American Silver and Furniture.

LOUIS JOSEPH

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BOSTON

If some of us are inclined at times to think that antiques are growing too rapidly expensive, let us take what thought we may to safeguard ourselves by helping the dealer to keep his cost of doing business within reasonable bounds.



Inquiry and correspondence, and, often, the furnishing of photographs, are essential to satisfactory long range transactions. But photographs are, in themselves, costly; and the maintenance of clerical aid for correspondence constitutes a material expense to the dealer.



Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts
Telephone, Liberty 3118

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ANTIQUES

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FREDERICK E. ATWOOD, Treasurer

The failure to return to a dealer the photographs which he has loaned for inspection imposes an unnecessary and irritating cost upon him. Idle inquiry which seeks merely to satisfy curiosity or to obtain free appraisal, if many times multiplied, becomes similarly costly.



In the field of collecting, so much depends upon the maintenance of confidence and good will on the part of both dealer and client that neither party can ever afford to fail in courtesy and consideration for the other.



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"They asked me how I did it,
And I gave them the Scripture text,
By keeping my Light a-shining,
A little ahead of the next."—*Kipling*.

Confidence—IS THE "LIGHT A-SHINING" IN THE

Katharine Willis Antique Shops

and its far-flung beams have been the guidance of a nation-wide clientele, insuring a permanent satisfaction in any selection of their treasures.

The display of *EARLY AMERICAN ANTIQUES* in these shops is the inspiration of *COLLECTORS* and the joy of those seeking *HOME FURNISHINGS* which are pleasing and quite correct.

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TWO SOUTHERN CUPBOARDS

Both are of walnut.

The cupboard at the left above was found in Washington County, Maryland, and offers a good example of the fine cabinet work produced in that state. Paneling, inlay and form of base suggest the decade 1790-1800. *Owned by Mrs. Robert A. Boyle.*

That at the lower right is from eastern Tennessee where it had been built into a log cabin. Date probably not far from 1800. *Owned by Miss Sophie Harrill.*



ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VII

JUNE, 1925

Number 6

The Editor's Attic

The Cover

THE monumental urn which graces this month's cover of ANTIQUES is, in reality, a soup tureen, one item from an Italian dinner set of some two hundred and thirty pieces belonging to Mrs. Alfred Patterson of Naples, herself an Italian by birth and the owner of this extraordinary service by inheritance from her grandfather.

The specimen illustrated, like its companion pieces, is marked with the impression G. G., identifying the handiwork of that notable family of potters, the Giustiniani, whose contributions to European ceramic ware ANTIQUES has already discussed.* But the obscurity enveloping the history of this family remains nearly as impenetrable today as it was a year or more ago. Considerable correspondence with Italian sources of information has elicited no more than the information that the script G., impressed, is the mark of Giustiniani the first; and that the script G. G., impressed, is the mark of two brothers, sons of the elder Giustiniani.

However, from Bernard Rackham of the Victoria and Albert Museum, London, come some details derived, it would appear, chiefly from that authoritative work on Italian wares, Corona's *L'Italia Ceramica*, published in Milan, in 1885. Here is no mention of a Giorgio Giustiniani. The founder of the Giustiniani factory was Biagio, who transmitted his business to his sons, Antonio and Salvatore, the *fratelli Giustiniani*. They, in their turn, were succeeded by Antonio's son, Michele, with whom the business terminated.

As for the mark F. D. V., which, in the article in ANTIQUES already alluded to, was interpreted as that of one of the younger Giustiniani (*Figlio del Vecchio*), Mr. Rackham states that the initials doubtless stand for *Fabbrica del Vecchio*, an establishment which was set up by the del Vecchio family under Ferdinand IV as a rival to the Giustiniani fabrique, and which was brought to an end by the founder's son, Gennaro, who signed himself G. D. V. N. (*Gennaro del Vecchio, Napoli*).

But to return to the soup tureen. It is decorated with landscape paintings in black on a delicate *café-au-lait*

ground. The feet, the lions' heads, the pineapple cap and the stripings are of brownish gold. The effect is at once dignified and very striking. The modeling of the supports and reliefs is excellent, albeit distinctly suggestive of prototypes in bronze or silver rather than in clay. This, however, but exemplifies the eighteenth-century reversion to classic forms and classic decoration expressing itself in Italian porcelain and earthenware in very much the same way as it did somewhat later in the wares of England.

The photograph of the tureen comes to the Attic by courtesy of Edward Crowninshield.

The Frontispiece

IN New England, the walnut period passed with its passing in old England. Where mahogany was not procurable, the New England cabinetmakers substituted cherry or maple. In New Jersey and Pennsylvania, however, walnut competed on almost even terms with mahogany until the end of the third quarter of the eighteenth century: witness the magnificent work which Philadelphia cabinetmakers of the Chippendale school produced in the native wood. But with the advent of the Hepplewhite and Sheraton styles, mahogany appears to have gained the ascendancy as far south as Philadelphia. In Maryland, however—and, it may be, in communities further south until we strike the seaboard at Charleston—much excellent cabinetwork based on late eighteenth-century styles and characterized by more or less elaborate inlays was produced in walnut.

A Contribution From Tennessee

Two interesting walnut pieces, whose form and general technique would suggest to the northern eye the probable utilization of other woods, are pictured in this month's frontispiece. The one, with its delicate, voluted pediment, its reeded corners, and its "wash-board" frieze above the cupboards, suggests the yielding and complacent pine rather than the brittle and refractory walnut. It was found, not long since, in a log cabin in eastern Tennessee. Whence it had come is past telling; but it had always been an object of respect. Where many another family—north-

*See ANTIQUES for December, 1923 (Vol. IV, p. 270).

ern and southern alike—lopped off the legs and truncated the tops of furniture too tall for low-browed rooms, the owners of this cupboard raised the corner of their humble ceiling so that the graceful cresting of their prize possession might have space for its unfolding.

As to whether this piece was made in Tennessee or in some other state judgment is difficult. It is, however, almost inconceivable that a piece of such considerable weight and dimension can have been carried across the Appalachians as an appendage of family migration. Easier is the belief that the ability to make the cupboard came across the mountain barrier at some time during the final decade of the eighteenth century, and that actual construction was accomplished in the new territory. Present ownership is that of Miss Sophie Harrill of Knoxville, to whom the Attic is indebted for the photograph and for such information concerning it as has been obtainable.

Made in Maryland

A more sophisticated piece of cabinetmaking is the Maryland corner cupboard, likewise shown in the frontispiece. Here, again, where we might expect to encounter mahogany or cherry with inlay, or pine for painting, we find walnut delicately inlaid with strips of holly, which outline the muntins of the glazed doors, mark a panel in each of the drawers, and constitute a strip around the base. Every detail of beading and moulding is worked out with a care and precision which bespeak the skilled cabinetmaker. Particularly noteworthy is the denticulated moulding of the arch over the door, a bit of decoration of such subtle elegance that neither its beauty nor its difficulty are certain of due appreciation. For opportunity to exhibit this second specimen of old southern furniture the Attic is indebted to Mrs. Robert A. Boyle of Salisbury, Maryland.

Washington in Wax

THE *Quarterly Bulletin* published by the New York Historical Society under date of April, 1925, contains a careful study by the Society's Librarian, Alexander J. Wall, on the subject of American portraits in wax. A number of well-reproduced illustrations accompany the text, among them that of the Patience Wright portrait of Washington which appeared on the cover of *ANTIQUES* for February, 1924. With it is published the almost identical example owned by Richard H. Harte of Philadelphia.* As the two pictures are printed in large size on adjoining pages it is possible to make just comparison between them. The portraits are so similar in outline as to compel the belief that they were pressed in the same plaster mould; yet they exhibit numerous differences in refinement and precision of detail—differences so marked, indeed, as to suggest query as to whether the finishing of both was by the same hand.

Another illustration accompanying Mr. Wall's article pictures the wax portrait of Washington formerly owned by the late Charles A. Munn of Newport, and now in the possession of the New York Historical Society. Somewhat smaller than the other two portraits, the Munn example is much like them, yet so much feebler in conception and

execution as to carry its own evidence of being an imitation of the Patience Wright original. On the strength of its resemblance to yet another wax portrait of known authorship, Mr. Wall attributes the Munn item to Daniel Bowen, an early wax-work exhibitor, who, at various times, operated museums in Boston, Philadelphia and New York. This attribution, while not entirely convincing, is at least worth recording. It is noted here as a correction of the Attic's previous hearsay statement that the Munn portrait is to be classed in the same category with the examples belonging to Mrs. Roosevelt and Mr. Harte.

Broken Glass Works

IDENTIFICATION of the source of the wood-cut *View of Sandwich Glass Works* which headed a recent article in *ANTIQUES** comes from Mrs. Clarissa Reed Carter, of Yarmouth, Maine, who writes that the illustration in question originally appeared in *The American Magazine of Useful and Entertaining Knowledge*, for August, 1835, over a short article entitled *Glass Manufacture in the United States*. The magazine with the long name made its initial appearance in September, 1834, its publishers being John L. Sibley and James B. Dow, at 362 Washington Street, Boston.

The development of manufacturing enterprises in America provided various publications during the first half of the nineteenth century with eagerly utilized material for description and illustration. Glass production, in particular, was always a fascinating theme. Thus, *Gleason's Pictorial*, for July 9, 1853, pictures the American Flint Glass Works at South Boston, which, it observes:

... are a monument of enterprise and thrift. It is not long since a raging fire destroyed the company's works, but phoenixlike they have arisen from the ashes. Mr. P. F. Slane is the proprietor and overseer of the whole business. The establishment is now in a most successful condition, and is busily turning out all kinds of cut and pressed glass ware, of the most beautiful and varied styles. A very large number of employees are constantly engaged upon the works, in duties as curious as multifarious. The immense chimneys, five in number, which are requisite to the furnaces, are named Cotopazi, Vesuvius, Aetna, Tyro, and Vulcan. Every portion of the business is performed here, cutting, designing, packing, etc., forming a most busy scene to the eye of the visitor. No stranger visiting Boston should fail to make the acquaintance of the gentlemanly proprietor, Mr. Slane, and examine the works we have depicted.

The South Boston Works thus flatteringly referred to were, it appears, indirectly descended from the ill-fated glass-making adventure started in 1780 at Temple, New Hampshire, by Robert Hewes, and disastrously abandoned within little more than a twelvemonth.†

Many Names, Many Grievs

Hewes may have suffered somewhat in pocket from the collapse of the Temple enterprise; but he retained his business reputation unimpaired. In 1787 he was called upon by Messrs. Whalley, Hunnewell, and their associates to lend them the benefit of his experience for the operating of a large glass factory which they had constructed on Essex Street, Boston.‡ That he contributed anything to the suc-

*See *ANTIQUES*, Vol. VII, p. 183.

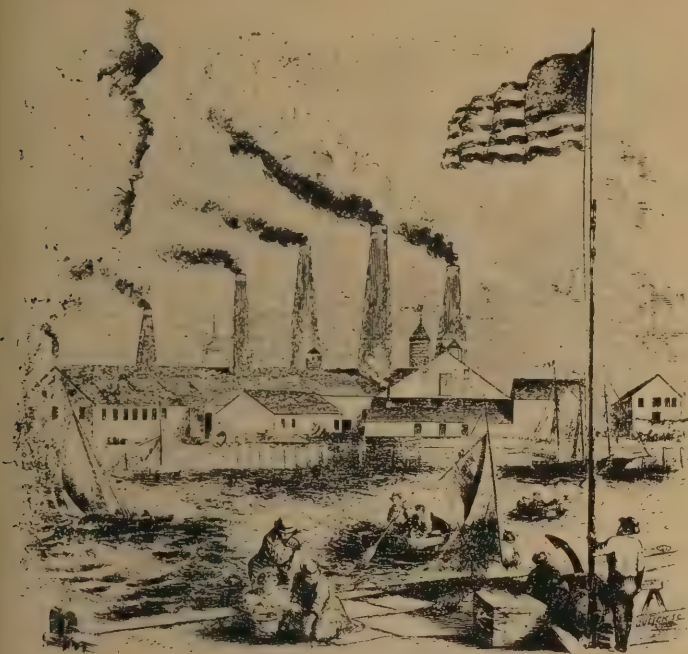
†See *ANTIQUES*, Vol. IV, p. 173 *et seq.*

‡Compare *ANTIQUES*, Vol. VII, p. 184, Footnote, with Deming Jarves, *Reminiscences of Glass Making*, Edition of 1865, pp. 55 *et seq.*

*Published also in Bolton, *Wax Portraits and Silhouettes*, p. 8.

cess of the enterprise, however, appears doubtful. Jarves, indeed, states that the Essex Street factory languished until 1803, when a state bounty on the production of window glass, together with the supervising skill of a German named Lint, achieved a success. This factory became, as Jarves remarked, "the fruitful parent tree of the many branches now so widely spread abroad."

In 1811 the proprietors of the Essex Street works erected a new and improved plant in South Boston, and main-



VIEW OF THE AMERICAN FLINT GLASS WORKS, SOUTH BOSTON FROM THE HARBOUR

tained profitable operations until about 1820, when, if the somewhat obscure statement of Jarves may be trusted, the enterprise failed. Five successive attempts by five different firms to revive the business came to naught; and for some years the works remained closed, until, in the 1850's, they were reopened, as the American Flint Glass Works, by Patrick Slane. It is to this resuscitated plant that *Gleason's Pictorial* pays the tribute of picture and description here repeated. For the opportunity to use this material the *ATTIC* is indebted to the thoughtfulness of Miss Dorothy Schubart of New Rochelle, New York.

The *ATTIC*, however, is profoundly grieved that the tribulate tale of the Essex Street Glass Works may not close with the factory's adoption of the 1853 alias under the competent protectorate of the gentlemanly Mr. Slane. But realism must rule in the literature of antiques. As time passed, "the fruitful parent tree," so touchingly referred to by Deming Jarves, appears to have suffered from the competition of its numerous and ungrateful progeny. After some ten years as the American Flint Glass Works, it adopted another entitlement—that of the Bay State Glass Works.* And then, about 1870, the concern went permanently out of business.

*For information concerning the last stages of the career of what was once the Essex Street Glass Works, the *ATTIC* is indebted to the personal reminiscences of Charles M. McConnell of the Lynde and Sanger Company of Boston. Mr. McConnell, who formerly lived in South Boston, says that he used to watch glass making at the Bay State Works. At one time or another, he says, the establishment rejoiced in yet another name—that of Central Glass Works. This was probably, before 1850.

A First Lesson in Ships' Models

To the uninitiated, ship models constitute at once a fascination and a snare. To be really worth more than passing consideration, a model should be something beyond a mere decorative approximation; it should be correct in proportions, fine in the detail of its workmanship, and, above all, accurate in its rigging.

Concerning the extent to which any model meets these specifications, very few persons are competent to judge. Even old sea dogs, or at least those whose barks would normally proclaim them to belong in that category, are liable to disagree on certain points of criticism. Far be it, therefore, from the intent of *ANTIQUES* to offer advice to the novice upon how to know good ship models from poor ones. It will suffice, perhaps, to present in diagrammatic form such material as may enable the learner to differentiate, with an air of authoritative unconcern, between two such types of vessel, say, as a pinkie and a whaler.

That is the reason for being of the drawings on the two pages following. They were expertly prepared as a ready reference guide to the more usual types of rig found in American craft of the sailing days. That each tiny delineation is quite exquisite as a bit of draftsmanship is a more or less incidental fact.

In addition to preparing these drawings, the artist has made some brief explanatory jottings which are so likely to prove enlightening that they are appended herewith:

A vessel is said to be *square-rigged* on a certain mast when the sails on that mast are bent to yards; and *fore-and-aft-rigged* when the sails are bent to gaffs.—(Luce's *Seamanship*).

The typical square-rigged mast is composed of three parts: the *lower mast*, the *topmast*, and the *topgallant mast*. A platform,—called the *top*—at the lower masthead, supports the topmast and gives spread to the topmast shrouds.

A skeleton frame at the topmast head—the *crossrees*—performs a like office for the topgallant mast.

The lower yard is hung to an iron bracket, *truss*, on the lower mast below the top, and does not hoist or lower. The other yards are hoisted in making sail, and lowered in taking it in. Their vertical movement is confined to about two-thirds of the height of the attached sail.

All yards are swung horizontally on the mast as a center, by means of ropes, *braces*, attached to the yard-arms and leading to the deck, thus permitting sail to be trimmed to make the vessel lay her course.

The typical fore-and-aft rigged mast consists of two parts: the *lower mast*, and the *topmast*—the former rather longer than the latter—with crossrees at their junction. The sail is confined to the mast by means of *hoops*, and the *head* is attached to a *gaff*, which has *jaws* at the mast to allow it to swing to either side. A *boom*, similarly, takes care of the *foot* of the sail. A triangular *topsail*, hoisting on hoops on the topmast, sheets home to the gaff end.

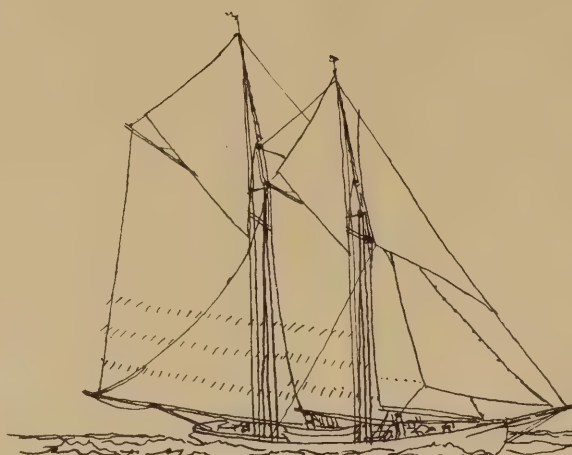
Triangular sails, *staysails* and *jibs*, between the masts or on the head stays, are common to both rigs.

Referring to the drawings: the ship and the brig are both *full-rigged*, i. e., square rigged on all masts. The fisherman, coaster, and pinkie are *fore-and-aft*.

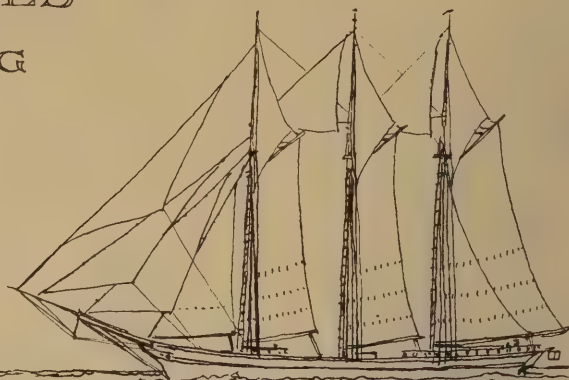
The bark, barkentine, hermaphrodite brig and brigantine are different combinations of square and fore-and-aft rigs. The topsail schooner, and the sloop of 1790 are fore-and-aft with the addition of light yards on the topmast. There are many other modifications, some varying so little that, except to an expert, they are all identical.

The ship rig was general for the larger merchantmen, line-of-battle ships, frigates and the larger sloops-of-war. Smaller merchantmen and warships were often brigs. The fore-and-aft rig had certain advantages; it required smaller crews, and was able to lay closer to the wind. Efforts to combine the good points of both rigs resulted in the bark, barkentine, brigantine, etc.

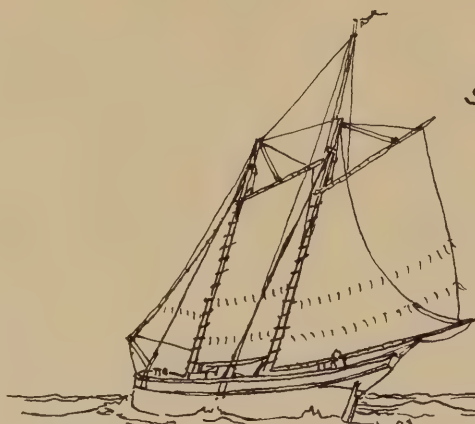
TYPES OF RIG



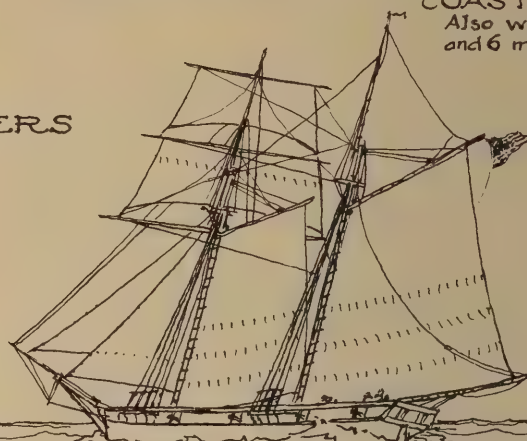
FISHERMAN - 1920

COASTER -
Also with 4, 5
and 6 masts.

SCHOONERS



PINKIE - 1840



TOPSAIL SCHOONER 1800-50

SLOOPS



1790



1880 - YACHTS - 1890

The drawings presented on this page and the next were made specially for ANTIQUES by George C. Wales, of Boston, whose etchings and lithographs of ships have been widely exhibited in the United States and have enjoyed a deserved popularity because of a combination of artistic merit and seamanlike accuracy all too far from common in marine pictures.

In conjunction with the notes on rigging printed on the page previous, these attractive sketches should assist the landlubber in his identification of such American ship models as he may encounter.

G.C.W. 1924

TYPES
OF
RIG



SHIP
Clipper of 1850-55



BRIG 1820



BARKENTINE 1880



BARK
Whaler - 1860



HERMAPHRODITE BRIG 1840



BRIGANTINE 1810



Fig. 1—SPOON RACK (undated, probably eighteenth century)

The motives here tend to defy accurate classification, though the wheel and flowing band in the bottom section is sufficiently familiar. Several coats of paint obscure the detail of this example. Found on the Jersey Shore of the Hudson River.



Fig. 2—SPOON RACK (probably eighteenth century)

A handsome and well carved piece. Chip decorated edges; swag motive at the top. Probably from New Jersey or Eastern Pennsylvania.



Fig. 3—SPOON RACK (marked 1745)

Tulip, star wheel and diamond motives are interestingly disposed on this specimen. Found on the Jersey Shore of the Hudson River.

Carved Spoon Racks

By WALLACE NUTTING*

THE first works on early furniture of American origin ignore the carved spoon rack which, indeed, has only recently come to the attention of those interested in the quainter American furniture. Analogous to the carving on these racks is that found on certain boxes, some of them of the wall, or hanging type.

The style of carving used is that commonly denominated Frisian, a word spelled variously, but referring to that province in northeastern Holland, which, verging toward the source of Scandinavian motives, has something in common with them. The origin of this carving is hazy, and the motives set forth in it are of more or less doubtful meaning.

A favorite element in the carving is a spiral wheel. Sometimes, as in the case of a box of 1677, in *Furniture of the Pilgrim Century*,† the carving is very crude, mere

scratches. Sometimes, as in examples illustrated in this article, the work is more carefully done, but always, apparently, with a V-shaped tool.

Whether the spiral wheel is a motive brought down from the heathen day, and is an ancient symbol of the sun, is not certain, but the supposition has an inherent probability. In the star-like carvings which often accompany the spiral wheel, we have another motive perhaps derived from the heavenly bodies, which would seem to re-enforce the probability of a very ancient origin for this carving.

In some instances, as in one here shown, there is the rising sun motive at the top of a spoon rack, as distinguished from the sunburst, a term applied to the full circle.

To take up in detail some of the peculiarities of this work, we observe in Figure 3 the introduction of the tulip motive in the upper panel, if we may so term this division. This piece, therefore, has a double mark of Holland origin in motive. The almost lace-like casement effect of the middle section is very well done, and rather unusual.

*Some of the illustrations here used appeared in the author's *Furniture of the Pilgrim Century*; others in the more recent volume *Pennsylvania Beautiful*.

†Wallace Nutting, *Furniture of the Pilgrim Century*, Framingham, 1924.



Fig. 4 — SPOON RACK (probably eighteenth century)

The upper section appears to portray the elevation of a Dutch panelled Kas. The rest of the design consists of elaborate but not easily classified tracery. Origin unknown.

The border consists of a quaint, small, diamond pattern, which sets forth in a very striking way the dominating thought of early carvers, who gave slight attention to the precision of their work, but had an eye only for the general effect. Thus the

exploited, some of the smaller specimens have eight points.

The zigzag or notch carving on the faces of the applied rack bars shows a motive common in Norman architecture, and running back to a very remote period. The three bars are dissimilar, showing again the maker's fecundity in design. This rack is the most elaborate known to me, but since most of these specimens have come to light within five years, better examples may yet appear.

This specimen is dated at the bottom, 1745, and was found near the Jersey shore of the Hudson. It is painted, or stained, in a handsome green, and shows no lead on the surface. Together with the rack illustrated in Figure 4, this piece is from the Wallace Nutting Collection now in the Wadsworth Athenaeum at Hartford.

Figure 1 carries several coats of paint, which largely obscure the details. On the bars of this piece we see the same diamond motive that appeared in the border of Figure 3, and the serrated carving on the edge, which is really half a diamond. The motives of the top section and the middle section are difficult of definition, but that on the top, as shown on some boxes, appears to be a kind of double battle axe. That on the middle section is beyond my knowledge as to origin. The bottom section displays the spiral wheel with only six spokes, and with quaint flourishes or scrolls at the side, as if



Fig. 5 — SPOON RACK (probably eighteenth century)

Quite distinctly Scandinavian in its suggestion.

examination of these diamonds shows some of them to be wider than they are high, whereas others are higher than they are wide. In the bottom section, the two six-star motives are quite elaborate, and remind one very much of Gothic tracery, especially in the triangular divisions like mountains between the shuttle-shaped scrolls. This is one more proof that the worker did not confine himself to any particular source of design, but freely adopted whatever he thought was attractive wherever he found it. This is further shown in these two stars by the fact that they run out over the margin, and interrupt the continuity of its design. Variants of the lower stars appear on the five knobs at the top of the spoon rack, as if the carver wished to show that his invention was not limited to one design. There occur thus, in the single piece, at least seven different kinds of stars. While the more formal examples have six points, like a snowflake, and really are wonderfully similar to the magnified snowflakes which have been recently

the wheel had taken wings.

This rack was evidently intended to be pierced, as it is, on the central knob, in order to attach a cord or hang on a nail, whereas Figure 3 was doubtless designed to have



Fig. 6 — SPOON RACK (dated 1775)

A handsome example of the Revolutionary period. The usual diamond and star wheel motives occur with the addition of a double heart and tulip design. Found near Bethlehem, Pennsylvania.

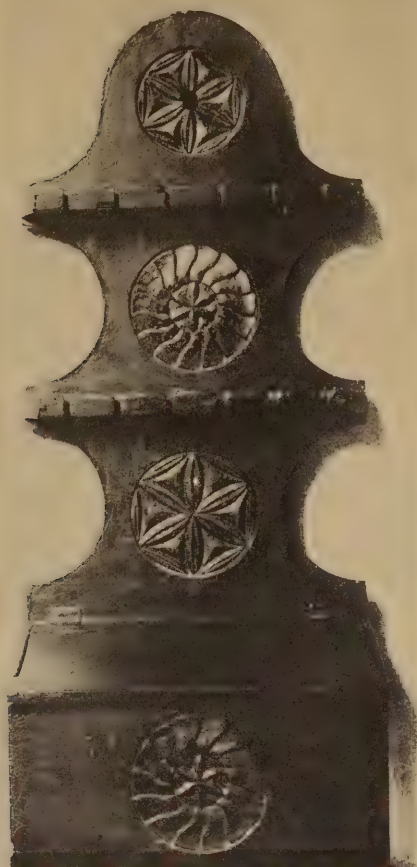


Fig. 7 — SPOON RACK AND BOX (probably eighteenth century)

An interesting variant in which rather subtle modelling appears in the rosettes. The rack bars are slotted in front, instead of merely pierced. Precise origin unknown.

this style of carving. One notices a zigzag or serrated motive at the ends of the box. The scroll at the top of this piece is unusual. The central portion of it is a linen fold.

The origin of this piece is not known to me, but presumably it came from North Jersey or eastern Pennsylvania.

Figure 4 departs from the motives of the previously treated examples. The knob for hanging the rack is carved somewhat after the manner of a ball and crescent. The other motives in all the sections, except that at the bottom, are mixed, and, while interesting, are not susceptible of precise definition. The two between the bars seem like a reminiscence of the lunette motive, but this is not carried out in full, and the other elements are more or less occult. The base is tastefully arranged, with a diamond band and depending dentils similar to those appearing on mantels and Greek borders.

The origin of this example is unknown.

Figure 5 belongs to the Washington Headquarters, Morristown, New Jersey. Here again appear marked departures from preceding motives. We observe in one section

a cord around the neck of the middle knob. *This odd specimen was found on the Jersey shore of the Hudson.*

Figure 2 combines a spoon rack with a knife box, and the stars are very like some of those on Figure 3, whereas the wheel is the fully developed close spiral, so well known in

the retention of stars and in three of the sections a serrated motive; but for the rest there seems little connection between this and the preceding examples. In the second section the large motive might be a crown or a flower or any one of various objects. How delightful it is to be able to say that a motive has this or that origin, because thus a halo of mystery is thrown about the carving.

The finial of this piece looks distinctly Scandinavian.

Figure 6 is very carefully and handsomely done. It exhibits several of the motives which we have mentioned in discussing Figure 3, together with four heart-like scrolls, two of which are reversed. This piece is slightly broken at the bottom, where, perhaps, a knife box or some other construction was once attached. It is initialed and dated, *C. M., 1775*. This proves the continuance of the impulse of carving in household utensils up to the time of the Revolution.

This excellent specimen was found near Bethlehem, Pennsylvania.

Figure 7 offers an interesting variant. In this case the spoon racks have slits on the front more in accordance with what is usually seen on the shelves of Pennsylvania dressers. The motives here are the same as those previously discussed, except that the two spiral wheels are more elaborate than those hitherto noticed, and are done in somewhat modelled relief, and the spirals are in a compound curve, like a modern car wheel. At the centres are six pointed stars.

This piece, together with Figure 8, is owned by Mrs. George R. Fearing, Jr., of Boston and Westwood.

Figure 8 offers a repetition of previous motives, except that the quaint



Fig. 8 (below) — SPOON RACK AND BOX (eighteenth century)

An interesting specimen in which a Teutonic fancy seems to have expressed itself in the twin figures of the cresting. Again there are the slotted bars and the box below. Precise origin unknown, but suggestion favors a Pennsylvania German source.

cut-outs at the top suggest the grotesque men which we drew on the blackboard in our childhood, straddling out as they do and reaching forth either in the struggle of a daily dozen, or in utter abandon of

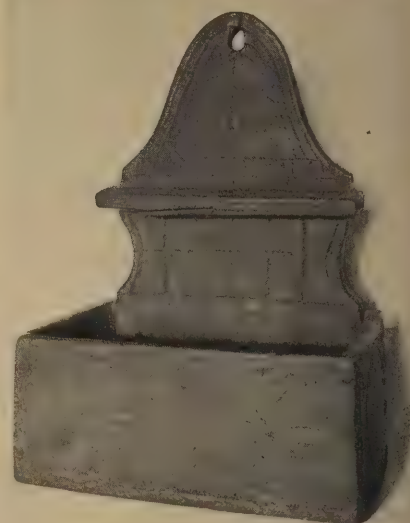


Fig. 9 — SPOON RACK AND BOX

Rib decoration at top may be viewed as conventional evergreen tree. Scratch carving of the decadent period.

delight.* It will be observed that the lid of the knife box in this case is hinged with wooden pins.

It is supposed that Figures 7 and 8 came from the same source as the other examples considered.

Figure 9 is a simpler form of rack and knife box. The decoration at the top is that of an evergreen tree. The motives otherwise are simple. This piece evidently represents the decadent period.

One or more small boxes showing this style of carving have been found on the Maine coast, but all the spoon racks which I have been able to trace were found where the Hollanders or the Swedes settled. Up and down the Hudson, in northern New Jersey, and along the Delaware are the sources from which all that I have seen have come.

One recalls that Swedes in a limited number settled on the Delaware before the days of William Penn. Of course it is impossible to say now whether the racks found on the Delaware, which are few in number, were made under the Holland or the Swedish influence, but the Holland origin seems the more probable.

Of course the rack bars were for the display of pewter spoons. In every instance the arrangement provides for twelve. That is to say, if there were three bars, there are four slots in each. If there were two bars there were six slots in each, though in one instance there is one long slot, namely, on the two bars of Figure 2. It was doubtless the delight of the Dutch housewife to display her round-bowled spoons, polished like mirrors, in these racks, on the walls of her great kitchen.

We cannot too much admire the feeling which prompted the making of these articles to be set up in the kitchen. It indicated a sane affection for the simple work of life and an effort to ornament and honor it. For we are presuming that these articles were on kitchen walls. If it should be proved at last that some owners displayed them in their parlors, that would be only following the custom of displaying china.

There was, among the German settlers in America, as among the Hollanders and the Swedes, a very strong feeling for the decoration of utensils—a feeling not nearly so noticeable among the English settlers. The same tendency

*Likewise suggestive of a pattern cut in folded paper. Compare the valentine illustrated in *ANTIQUES* for February, 1925 (Vol. VII, p. 66).

appears in the decoration of iron utensils, so frequently found in Pennsylvania, where the star, the heart, the wheel and various other motives are wrought or struck upon iron. The conclusion is obvious that such articles were mostly gifts to sweethearts or wives, just as the heart motive chest in New England was often similarly bestowed.

The woods used in these racks are sometimes accurately to be determined only by chemical analysis. The material is that called, in the western borders of Connecticut, white-wood. Beyond New England it is mostly called poplar. It is a semi-hard wood of close grain, featureless, and well adapted for simple carving.

I have always been fascinated by these spoon racks, and feel that they were a very distinct and important element of early furniture, or should I say, decorative utensils? They are an almost solitary example of elaborate carving closely related to culinary use. Sometimes spinning wheels are found carved, and the loom stool has, perhaps, elaborate decorative painting and slight carving.

Besides the carved racks which I have been describing, various others are found, not carved, of attractive design, with scrolled and molded side boards, and always, so far as I have observed, with a knife box at the base. Whether it is because the earliest examples, which never have boxes, were made before household knives came into use, I do not know, but the supposition seems probable. It is well known that in the earliest time every individual carried his own clasp knife to use at table. At the close of the meal he probably cleaned the instrument on a piece of bread! As to forks, we know that fingers came first. The fork was the last utensil of civilization. But the knife boxes, of course, were also intended for forks, generally of the two tined variety, with horn handles.

I shall welcome from time to time knowledge, such as must inevitably arise from comparison, in relation to these interesting relics of early American household art. The dating of these articles is very difficult, but it is fair to presume that they were in use and made throughout the whole of the eighteenth century, but that their use decreased towards its close. It is also very probable that the earliest examples in America originated in the latter part of the seventeenth century, but I have not been able to trace inscribed datings to a period so early.



Pedigreed Antiques

XV. *Serpentine Chest and Tabernacle Mirror*

THE serpentine front chest of drawers here illustrated (*Fig. 1*) with its vigorously carved claw and ball feet, its dignifiedly simple brasses, and its somewhat exceptionally refined proportions throughout, is worthy of examination for these intrinsic merits alone. But, in addition, it may boast a pedigree and a maker's dated label.

The piece belonged originally to Captain Abraham Gould of Stoneham,—a community which, prior to the year 1725, was known by the unromantic name of Charlestown End. Thence it has descended by inheritance to a great-great-granddaughter, Mrs. Albert E. Davies of Brookline, Massachusetts.

Captain Gould was born in Stoneham in 1729. He was married in 1754. If one were guessing, there would seem no serious impropriety in assuming this chest of drawers to have been part of the early household equipment of the young pair. But the impulse to assign claw and ball foot items to the

third quarter of the eighteenth century is so strong that it needs always to be safe-guarded by due caution. It is well to remember that, between 1720 and 1760, or thereabouts, the popularity of the chest dresser was almost completely eclipsed by that of the table dresser, or lowboy, used in conjunction with the tall chest, either mounted on legs—a highboy—or on another chest. Small chests of drawers were, in fact, a somewhat uncommon

item of household use until the decade of 1770-1780.

To this decade the Gould specimen would normally be assigned, save for the existence of the maker's label attached to the rear of one of the drawers. This reads

J. Forster
Charlestown 179 Massa

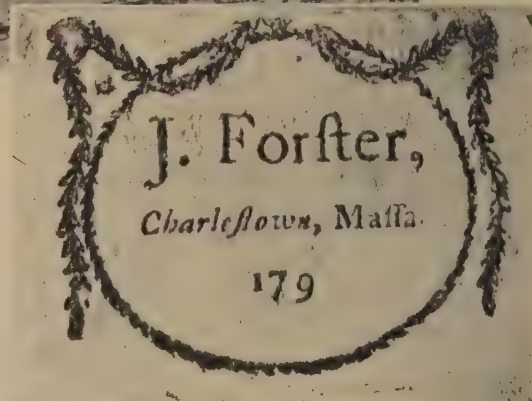
Evidently the thrifty cabinetmaker had his labels printed

in quantity,— enough at one time to last ten years. He neglected, in this instance at any rate, to fill the blank space provided. Perhaps his apprentice forgot that last detail; perhaps, when the Gould chest of drawers was made, the 1790's had not gone far enough to call for a final identifying digit. The latter is a reasonable assumption. There is nothing for it, therefore, but to credit the



Fig. 1—SERPENTINE FRONT CHEST OF DRAWERS AND MAKER'S LABEL (179—)

An attractive piece of furniture from the last decade of the eighteenth century. Chippendale and Hepplewhite motives mingling in the decade of Sheraton. The charmingly designed label still adhering to one of the drawers proclaims the workmanship of J. Forster of Charlestown, and reveals the approximate date. Owned by Mrs. Albert E. Davies.



specimen under discussion to the period 1790-1800, with the mental parenthesis, "first half of."

But to return to the Forster label. This is believed to be its first publishing,—a circumstance the more remark-



Fig. 2—MIRROR AND LABEL (c. 1820)
A usual type of early nineteenth century mirror which is interesting primarily for its label, which illustrates the decadence of typography which occurred after the close of the eighteenth century.

ber, 1781. He had come from his birthplace, Berwick, Maine, by way of Watertown, Massachusetts, where he served an apprenticeship. He spent the remainder of his life in Charlestown, and there in 1838, he died. His name and that of his descendants were long associated with furniture making and with other activities of the community.

*Old Charlestown** gives the following further account of Forster:

(He) purchased of John Harris, in 1793, the lot of land on the west corner of Main and Union Streets, on which he erected the large wooden building now standing there, which has been used in part as a furniture store ever since. His own calling was that of a cabinetmaker, and he originated and established here the business afterwards successfully carried on by his son, Charles Forster, and Edward Lawrence, under the style of Forster and Lawrence, and when Abraham Crowninshield was joined, Forster, Lawrence and Company. Mr. Forster occupied the rear of the premises and a portion of the front building as a home for his family and apprentices, and under the roof of this old mansion a good many young men were made contented and comfortable who afterwards became prominent among furniture-dealers in Boston.

The old gentleman was peculiar and many stories have been told of his eccentricities . . . But notwithstanding . . . Mr. Jacob Forster was an enterprising and successful business man and a very valuable citizen in the town.

The book also mentions the importance of this furniture

*Timothy T. Sawyer, Boston, 1902.

able because, among the various old furniture labels thus far discovered, this one—simple though it is—seems typographically the most delightful.

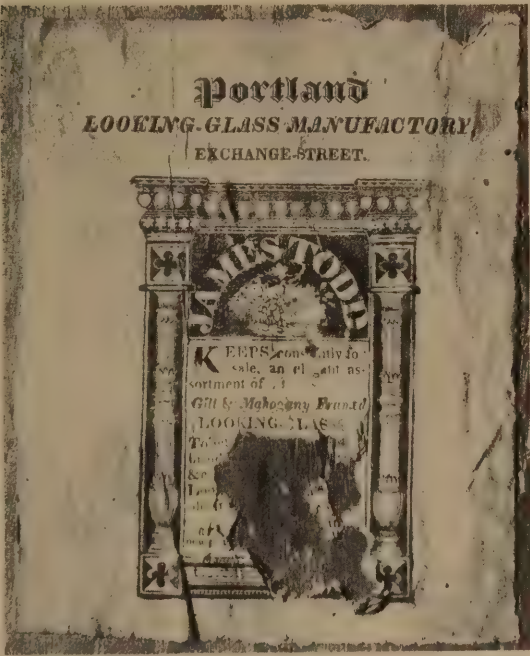
And who was this Forster? Here are the discoverable facts:

Jacob Forster established himself as a cabinetmaker in Charlestown in Octo-

business in Charlestown. The enterprise included large shops, and maintained a wholesale trade with the entire country, while "the 'best room' in almost every house in the town was made attractive by tasteful and thoroughly made chairs, sofas and tables purchased at the old corner store." There is no information as to when the firm went out of business. The last family descendant recorded as living in Charlestown was a grandson, Dr. E. J. Forster. That was in 1887.

ANTIQUES is indebted to Mrs. Davies not only for photographs of the labeled chest of drawers, but also for those of a mirror and its label. The mirror, likewise a family piece, was recently acquired in Maine. It belongs in the usual category of what were, to all intents and purposes, the commercial mirrors of the first quarter of the nineteenth century. The architectural cornice of the finer "tabernacle" type remains, but the delicate single or double supporting columns have yielded to a moulding purchasable by the foot and readily sawed into convenient lengths—perfection's inevitable surrender to the demands of price.

The back of the mirror is really quite as interesting as the front, and rather more unusual, for it carries the hitherto unpublished label of James Todd, manufacturer. That this label can have been produced earlier than 1820 is hard to believe. Granting the approximate correctness of this date, a spread of perhaps thirty years would separate the printed advertisement of Forster of Charlestown from that of Todd of Portland. The change wrought in American taste during that brief period could find no better demonstration than that offered by comparison between these two scraps of paper.



NOTE — Whosoever is fond of problems will discover some interest in referring to the illustration of a so-called Governor Winthrop desk in ANTIQUES for

March 1922, (Vol. I, p. 121), and in making comparison between that piece and the Forster chest of drawers. It has long been assumed that this Winthrop desk is one of two mentioned in an inventory of 1771. Yet its general lines are precisely those of the 179— chest. The similarity prompts questioning. Can the desk be a late substitute for the one mentioned in the inventory of 1771? Is the chest of drawers an early piece repaired by Forster and labeled by him during the process? It is never wise to be dogmatic in such matters; yet, for the time being, it seems reasonable to accept the external evidence at hand and hence to view the desk as a fairly early example of type, the chest as a late survival. A study of Lockwood's *Colonial Furniture*, Volume I, Figures 131, 135, 136, 286 and 287, together with the author's statement on page 128, will discover substantiation of this opinion. As more of Forster's work comes to light, it should be possible either to disprove or fully to uphold the belief that he may have worked conservatively along old lines even after newer fashions were well established.—EDITOR.



Fig. 1 — BRICK OVEN: EARLIEST TYPE (pre-Revolutionary)

Shown here in its earliest position in back wall of fireplace. The flue is the great throat of the chimney itself. Present door not original. The original door was opened by sliding it along the ledge observable in the brickwork into a slot at the right. From the fireplace of Mr. and Mrs. Percy T. Clulow, North Middleboro, Massachusetts.

The Evolution of the Brick Oven

By HAROLD SARGENT CONANT

THE brick oven of our New England ancestors underwent a series of clear-cut processes of evolution from its first appearance in the seventeenth century until its replacement by the kitchen range in the nineteenth. Each stage of development embodies a different principle of heating.

To go back to the period in American pioneer life before there were any brick ovens at all is to go back to the early days of Plymouth, and to the Dutch oven. The Dutch oven, taken aboard the *Mayflower* in quantity at Delft-haven, no doubt, was nothing more than a flattish cast-iron kettle, with a bale and legs, and a cast-iron cover.*

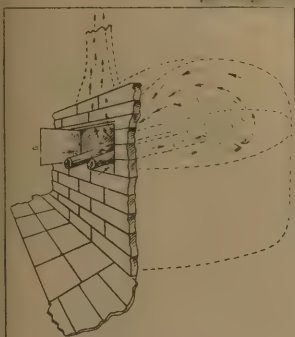
*Dutch ovens are still in use as an adjunct of frontier life where they serve in a variety of capacities.

Whatever was to be baked was placed in this kettle, which was then covered and buried in live coals. Hence, perhaps, the phrase, "between two fires." But the Dutch oven was merely a temporary device. Larger baking capacity became a pressing need, at least as soon as a good-sized harvest occurred. Particularly desirable must adequate baking capacity have seemed after those first lean winters.

The first solution of the larger baking problem was the building of an oven in the back wall of the great fireplace. Some of these original brick ovens are still to be found (Fig. 1). If one oven did not furnish enough baking space, then two were built side by side. Such was usually the case in garrison houses where large numbers of people had to be fed. Putting the oven or ovens in this position offered a

Fig. 2—BRICK OVEN: EARLIEST TYPE (*pre-Revolutionary*)

The oven has been changed from its position in the back wall of the fireplace. The smoke passes out of the door and up through the overhanging flue. The ash-pit is placed beneath the oven.



simple solution of the problem, because the throat of the great chimney could be used as a flue without necessity for constructing another. All that was necessary to prepare for baking was to open the door, fill the oven with wood and set fire to it.

The flames would curl around inside the oven, heating its walls; then would shoot out of the opening and pass up the chimney. When the fire had burned out, or the oven had become heated to the proper temperature, everything was raked out; the bread, or what not, was slipped into the hot chamber, and the door was closed.

The chief drawback to having an oven thus in the rear wall of the fireplace was the inconvenience of operating over the hot fire flame in front, to say nothing of the awkwardness arising from the cooking furniture crowding the fireplace and the hearth before it. This difficulty was eliminated by arranging the oven at one side of the fireplace and opening on the same plane with it (Fig. 2). It was usually placed at the right, though it sometimes appears at the left. Although in a new position, the oven remained of the same early type, which we may call, to distinguish it from later types, the *front draw type*, or type one. In short, while the new oven had a flue of its own, that flue was still maintained in front of the door and outside of the oven. Accordingly, the door had to be set back in a little recess deep enough to allow a flue passage in front of it. Confronted with such an oven, one discovers that he can run his arm up the chimney in front of the closed oven door.

Firing of this oven was accomplished precisely as described before. The door was opened; the wood was put in and lighted. To observe such an oven in the process of firing is almost uncanny. Smoke and flame pour out of the

open door. It would seem that they must fill the room with fire; but so perfect is the adjustment of the flue that they are immediately caught by the up-draft, make a sharp right-angle turn as they pass the door-frame, and roar up the chimney. A current of fresh air passes into the oven at the lower part of the door-frame. Such was the perfect balance of intake and outlet that it was possible to feed long sticks of wood into such an oven without fear that the fire would creep along the sticks into the room. The

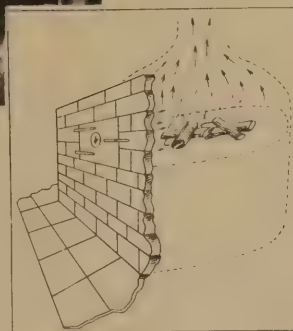
same principle is operative when, in a hot conflagration in a brick building, the window sashes are the last parts to catch fire. Ignorance of this principle led to the remark of an old resident that his neighbor—a man who had had long experience with this type of oven—was so confounded lazy that he never cut up his oven-wood, but fed it in pole-lengths.

The generation of builders that followed those who constructed the type of oven just described concluded that a simpler arrangement would be that of having the flue lead directly up from the center of the oven (Fig. 3). In this they were departing from the principle of the original brick oven where the convection of heat was uniform on all sides. By so much, too, we may believe, the cooked product of the second, or *inside draw type*, was inferior to that of earlier times.



Fig. 3—BRICK OVEN: SECOND TYPE (*post-Revolutionary*)

As the diagram shows, this oven had an inside flue. The task of constructing it so as to be sure of a satisfactory draft was much less than in the case of the earlier type; but the results were less excellent.



In an oven of this type, the fire was laid and lighted, and the door was closed. A slide in the door admitted more or less air as occasion seemed to require. When a correct temperature had been obtained,

the fire was raked out and the things to be baked laid in. The door and the slide in the door were then tightly closed. This oven cooled off faster than the first type; but it was more convenient and required less skill to build; and it was, perhaps, a little more fool-proof to operate. A single door, furnished with a slide and set flush with the brick-work, proclaims the inside draw type of oven.

One more step in the evolution of brick ovens remains to be considered. It occurs with the change to the *underneath draft type* (Fig. 4). This is a two-door type, which requires an upper oven door and a lower fireplace door. In the use of this type, fire is never laid in the upper compartment. The oven is heated by building a fire in the little fireplace underneath, whence the hot gases, rising, sweep the outside of the oven and so heat it. It is like the oven of the modern cook-stove. This type of oven represents the widest departure of all from the primitive perfections of the brick oven, and with its use results must have been correspondingly inferior.

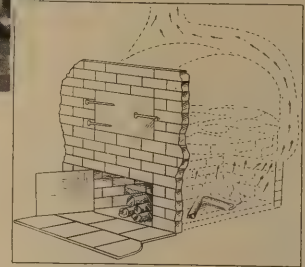
Some ovens of types one and two might, on casual inspection, seem to be of type three, because occasionally there appears an opening near the floor, which looks like a fireplace. If this opening has no door to it, one may be sure that it is merely an ash-pit. The ash-pit was a refinement added to the hearth equipment by thrifty housewives, or at their suggestion. They would waste nothing. A suitable place for hot ashes must be provided, against their use in making soap, or lye for hulling corn or for cleaning greasy kettles. So a special ash-pit was built at the side

of the great fireplace, whence, of course, most of the ashes came. The unoccupied space under a one-door oven offered the most suitable location.

A chimney flue leading up from the pit would take care of sparks and flying particles of dust so that they would not settle in the room. It may be that this placing of the ash-pit gave rise to the idea of having a fireplace under the oven; but it seems certain that the ash-pit as usually built would not be used for this purpose. Many such pits have a wooden roof or top, obviously unsuited to actual fire within.



Fig. 4 — BRICK OVEN: THIRD TYPE (early nineteenth century)
Underneath draft. Oven door above, fire door below. The heat is directed round the oven, but is greatest on the bottom. This last stage of the brick oven's evolution precedes the kitchen range by no very great period of time. This photograph, and the two preceding, taken by Roger Bethel Wheeler.



The three types of ovens having been described, it remains only to assign dates to each type. This is not easy. There was, of course, some overlapping, and the various modifications of type leave one in doubt. It seems certain that the third type was a nineteenth-century product, and that the American Revolution saw the change from the first to the second. One may not surely judge the age of an old house by observing the type of its oven, for an old-fashioned builder might prefer an earlier type, valuing its advantages, and select it instead of the one in vogue. All that can be said with any assurance is that type three was not built earlier than the beginning of the nineteenth century, and that type two was not built earlier than the Revolution.



A Memory of Grandmother's Mats*

By GERTRUDE DEWAGER

HOOKED RUGS," they are generally called today, and some well-meaning person has applied to them the term "American Tapestries." But for the love and respect we cherish for the early American mother, and for what we know of her struggle to make the home beautiful, some of us treasure the name she first gave specimens of her handiwork, namely, "rag mats."

To be the possessor of several of these rag mats, designed and made by my Grandmother, is my good fortune. I remember her, a very old lady, working on these mats when I was a child. I recall my mother's saying, as she passed me a small paper bag containing bits of bright woolen goods, "Run down through the yard and take these bits of wool to your Grandmother, she is making a hooked mat, and it will please her to have them."

To me, it hardly seemed worth while to give such small scraps of cloth to anybody; and, though I sometimes felt tempted to throw the bag away, in the end I did as I was told. I recall my Grandmother's saying as I passed her the bag, "O, I'm glad to have these bits of bright, clean wool! They are just what I need to finish this pattern."

Sometimes I would linger and watch Grandmother draw a design on the burlap, or bagging, as it was then commonly called. She made the sketch with charcoal, which she, herself, had manufactured by removing, with tongs, a burning stick from the fire, and dashing it into a pail of cold water. On other occasions, she would be drawing bits of bright wool through the burlap, and then gay colored flowers and leaves, vases and baskets would grow beneath her hands.

*The history of hooked rugs is buried so deeply beneath unsubstantial tradition and romantic legend, as almost to defy efforts to unearth reliable fragments of it. The brief notes of reminiscence offered here, seem, however, to make unmistakably direct contact with the past. The patterns reproduced, while photographed under unfavorable conditions and hence far from distinct, are worthy of study as examples of home invention as contrasted with stamped design.—Ed.

The designs on Grandmother's rugs were never outlined in black, and never did she weave the colors in straight lines, but, always, she worked diagonally and in wavy lines over her canvas, being careful not to work the pattern so closely as to give the mat a harsh and ugly quality. Never were the wools, which she wrought back and forth, up and under, in long strips, but always in short lengths of not more than four or five inches. These strips had been previously cut, and were kept, close at hand, in small pasteboard boxes, one color to a box.

At times, I would find Grandmother busy in the backyard dipping pieces of woolen goods in dyes which she had

made from vegetables, flowers, and minerals. Sometimes two colors would come from the same dye pot. This seemed to me wonderful, to the point of magic, until Grandmother explained that the white wool, dipped in the yellow made from copperas, saffron or onion peel, would come out yellow; while darker goods—blue, black or brown—would become green.

The pieces of goods, none very large,

were first wrung out of water before being thrown into the dyes. As only a few pieces were dipped at one time the dyes would very gradually become lighter in color, so the last pieces dipped were of a more delicate tint than the first. Two sticks were used in removing the dripping goods from the dye, so as to prevent discoloration of the hands. On a clothes-line, stretched between two small fruit trees, the gay rags were hung to dry.

A long story might be written on the ways and means which my Grandmother employed in making her dyes. She had learned the art from her mother, who was born in Eastham, Massachusetts, in 1778. So, you see, her method really takes us back to ways and means of Cape Cod people of the eighteenth century.

Attar or otto, an irregular, delicate pink, or flesh tint,



Fig. 1 — AN EARLY PATTERN

This is traditionally the earliest of Grandmother's mats. Supporting evidence is discoverable in the delicate vine border and the careful silhouetting of each flower and leaf form. The maker of this rug and of the others illustrated avoided the use of black outlines.

was made from pink dust obtained by scraping soft bricks. In Colonial times it was no uncommon task for women to scrape the inside brick walls of tombs to obtain this dust. With the dye made from it, they colored white homespun cotton cloth for quilt linings. A deeper pink was made from beet juice.

A beautiful rich blue was made from indigo, which, in earlier days, was brought by our sea captains from some far away country. It was the captains again who brought the log wood from Central America. From this last dye stuff, purple was made. In all dyes a bit of alum was dropped "to make the color fast."

My Grandmother worked at her mats, not because they were really needed, but because she had the spirit of an artist, the desire to create something beautiful. Many years have passed since she made her mats, but since then Time has been busily at work on them, making the colors lovelier with each mellowing year, and rendering the everlasting joy of beauty in terms of a slow ripening into perfect harmony.

Mats such as those which Grandmother made have, I can not help believing, an intrinsic value beyond that which later and often more elaborate examples possess. They were, first of all, a spontaneous response to the creative urge. They were products of household

art in the truest sense of the word, because design and choice of colors were an expression of the ability and taste of some woman of the household and were not a mere abject following of printed directions.

A great many hooked mats, and among them a large proportion of

those which are the most complicated in design and represent the most lavish and painstaking workmanship, were carried out on commercially stamped burlap. The elaborateness of the patterns—often clearly imitative of the factory carpetings of the period—indicates a commercial origin; so does the fact that precisely the same designs are met with over and over again in many different places.



Fig. 2 — PROBABLY EARLY

Here again the basket of flowers and the delicate tracery of the vine suggest reminiscences of early nineteenth-century decoration.



Fig. 3 — LATER DESIGNS

In these two wreath patterns tracery gives way to mass effects after the pronounced Victorian manner.



Fig. 4—HOME GROWN ANIMALS

The sophisticated and zoologically identifiable animals of the stamped pattern mats may have influenced the creation of these more mysterious beasts.

In these commercially designed mats, quality will depend upon condition, excellence of color, and, above all, exquisiteness of looping. Some very stiff and, thoroughly mechanical specimens are highly cherished on the strength of these attributes, though, in the last analysis, they are not deserving of very high praise. After all, a hooked mat should be a hooked mat, and not a feeble edition of an oriental rug or a Wilton carpet. To be worth anything at all, its workmanship must, of course, be sturdy and competent. But workmanship is not the whole story. In this example some country woman wrought her vision of a flower garden; in this, another woman fixed her reminiscences of some old embroidery; in this, yet another immortalized her dwelling and the trees beside it, and the white fence that stood as barrier between home and highway.



Fig. 5—A LATER URN PATTERN

Presumably the last of Grandmother's mats, made in 1884. Careful comparison with Figure 1 betrays the design here pictured as more huddled and confused in its arrangement. The individual elements are less carefully distinguished one from another. Yet this mat, in its archaic simplicity, well exemplifies the virtual impossibility of accurately judging the age of hooked work.

Such pieces express—however humbly and in howsoever primitive a vein—the response of creative instinct to its environment; and—in so far—they are true works of art. And it has happened now and again that some unknown genius of the hills has torn a beauty-haunted soul to shreds and pieced it together once more on coarse burlap with bright hued fragments of discarded clothing. When she had done the work, she had no other name for it than that of "hooked" mat. But it was, and is, a thousand things besides. The encountering of such a piece is the experience of a life time—and one reserved exclusively for the elect. No doubt this is well, for in the nature of their making these few extraordinary mats are inevitably haunted; and a true appreciation of ghosts now-a-days is even more limited than is that of hooked patterns.





THE GRAVE AND REVEREND SENIORS OF 1825

Preceding the custom of exchanging photographs at the time of graduating from college was that of exchanging silhouettes. Here, with a few omissions, are the shades of the Class of 1825 of Bowdoin College.

Some Old College Silhouettes

By WINIFRED BUCK ABBOTT

A FAMOUS old saying might be paraphrased thus: "All things come to him who wants them badly enough." Ever since my late youth I have loved quaint things and heirlooms (good looking ones) and I have seldom had the money for their buying. Nevertheless, I have managed to acquire—and quite honestly—a number of treasures, and I keep getting more and more.

One day, twenty-five years ago, I was visiting an aged aunt who had the commendable habit, shared by all her generation, of hoarding everything, good, bad and indifferent, that at any time came into her possession. Oh, the old stamps we took from letters stowed away in her attic boxes when my brother and I were at the height of our stamp collecting fever! But on this particular day, a quarter of a century ago, my aunt and I were rummaging together when I came across an envelope, yellow with age, on which was written in the fine, steel engraving handwriting of my grandmother, "John's class at Bowdoin College, 1825."

Within were twenty-eight little pieces of white paper with a face cut into the middle of each and with a signa-

ture in faded brown ink beside it. Aunt Nellie explained that at the time of "John's" (my grandfather, Reverend John S. C. Abbott) graduation from Bowdoin, in 1825, the students exchanged silhouettes with one another just as, later, it was customary to exchange photographs. These little pieces of white paper were, accordingly, my grandfather's class pictures.

I had the series mounted on black paper. The result may be judged by looking at the accompanying reproduction. To me these college silhouettes are perfectly charming. The boyish faces (most of them were well under twenty years old) are full of character and individuality. But who the artist was that cut them I have not the slightest idea. Ethel Stanwood Bolton's book *Wax Portraits and Silhouettes* speaks of a similar set of class silhouettes in the possession of Bowdoin College, and reproduces one of Henry W. Longfellow, but she advances no theory as to who cut them.*

A month or two ago I had the good fortune to acquire a

*Mrs. Bolton points out that these portrait mats were intended for pasting in a black leaved album.



THREE LEADERS AND ONE DANDY

These full sized reproductions of four of the Bowdoin College silhouettes exhibit no little individuality. Three of the young men thus profiled attained distinction. One is included because of his good looks and the elegance of his attire.

catalogue—or *Catalogus Collegii Bowdoinensis*, as it was called in the pedantic fashion of the day—which includes a list of the graduates of the class of 1825. The names of the graduates of the academic department (Bowdoin had a flourishing medical school at this time) are subjoined,* as they may interest the descendents of these men should they chance to read this. Is it not a fine collection of New England names? As a matter of fact, Bowdoin 1825 became a very distinguished class. Hawthorne and Longfellow are known all over the English speaking world. George Washington Pierce was the brother of Franklin Pierce, who graduated in the class of 1824, and, many years later, became President of the United States. George Barrell Cheever was a famous preacher, temperance leader and uncompromising anti-slavery advocate. Reverend John S. C. Abbott was well known in his day as a lecturer and as a writer of popular histories. Of Alfred Martin, Jr., whose picture is reproduced, I know nothing, but I could not resist adding his shade to the others because he is such a handsome boy

and such a dandy. He is the only man in the class with a ruffled shirt and a bow on his stock collar.

As you may see if you take the trouble to count, four pictures are missing. What became of them? My grandfather would naturally not have had his own shade among those of his friends and classmates, but it seems likely that Hawthorne, Bridge and Stephen Longfellow were in the original collection. Tradition in my family has it that, once upon a time, these silhouettes were handed around for inspection at a party, and that Hawthorne's shade was never seen again. I have a theory that Stephen Longfellow was also taken on this occasion by the same person, under the impression that he was getting the poet. Horatio Bridge became a distinguished naval officer and wrote a book of personal recollections of Hawthorne. The thief may have thought the trio would make an attractive or valuable curiosity. At any rate they are gone beyond hope of recovery now. But those that remain have an honored place in my house and in my heart.

*THE CLASS OF 1825, BOWDOIN COLLEGE

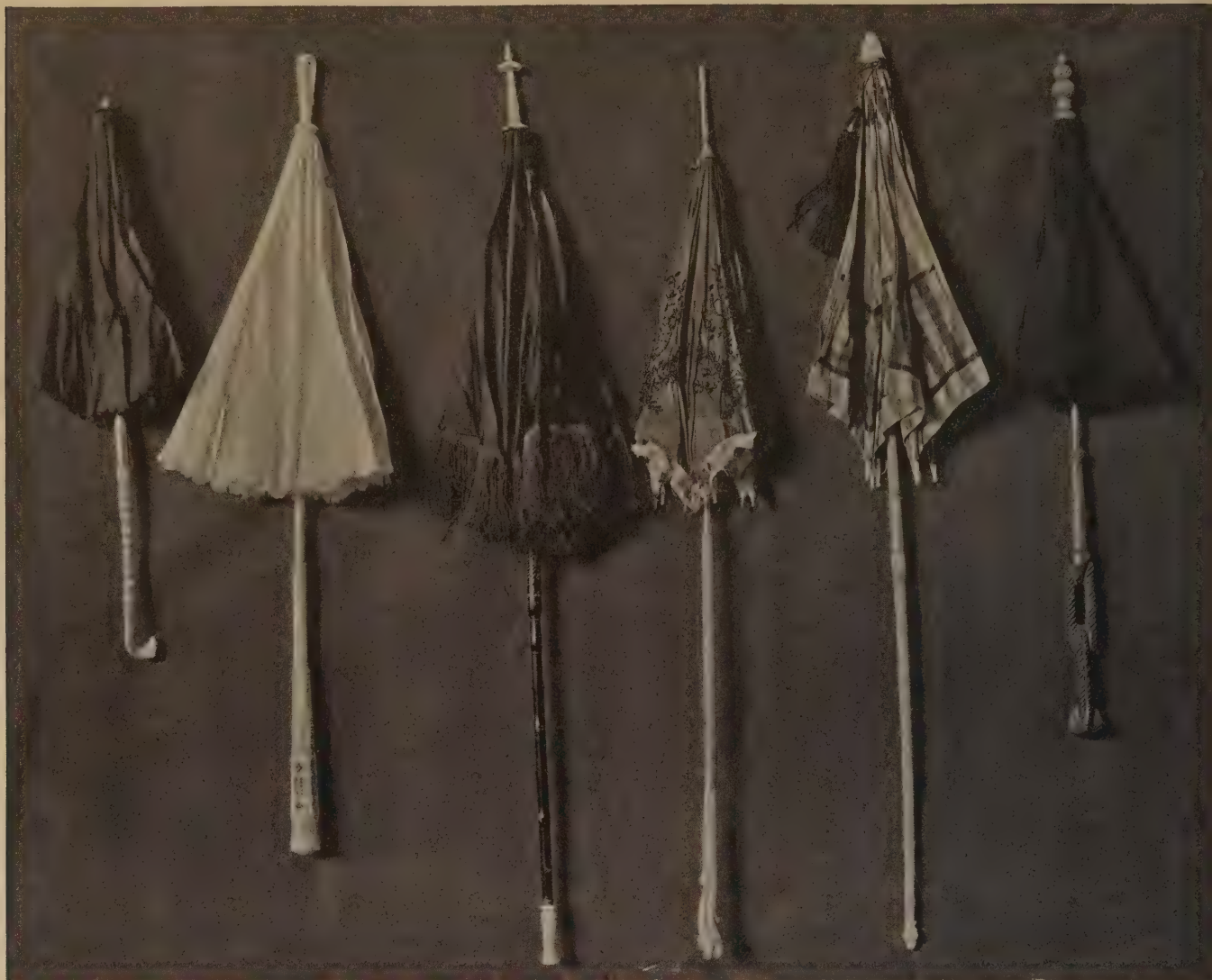
Charles Jeffrey Abbot
John Stevens Cabot Abbot
(he added another 2 later)

Thomas Ayer
Elisha Bacon
Samuel Page Benson
Alden Boynton
Jacob Ware Bradbury
Richmond Bradford
Horatio Bridge

George Barrell Cheever
Jonathan Cilley
Cyrus Hamlin Coolidge
Jeremiah Dummer
Nathaniel Dunn
Joseph Jenkins Eveleth
David Haley Foster
Patrick Henry Greenleaf
William Hale
Nathaniel Hathorne
(he added the w later)

John Dafforne Kinsman
Josiah Stover Little
Henry Wadsworth Longfellow
Stephen Longfellow
Alfred Martin, Jr.
Alfred Mason
Frederic Mellen
Mark Newman
Hezekiah Packard
George Washington Pierce

Edward Deering Preble
Cullen Sawtell
David Shepley
Charles Snell
William Stone
Edward Joseph Stone
Edward Joseph Vose
Eugene Weld
Seward Wyman



[Fig. 1 — PARASOLS (hitherto from the 1840's)

Little Old Parasols

By MAY M. HICKS

Illustrated from the collection of Mrs. F. F. Sherman

SOMEWHERE about the mid-nineteenth century—at a time when skirts were very wide and hat brims were shrunk to a mere nothing—parasols enjoyed the height of their vogue. And useful were these dainty trifles. Probably they were of some service in warding off the impertinences of sunshine; their deadly effectiveness in long-range flirtations was almost as great as that of the fan in an earlier generation; and, undoubtedly, they provided the needful counterbalancing lift to a costume ensemble which tended to nether overweight. Calm elegance has never been more perfectly expressed than in the person of a mid-Victorian grand-dame in her open carriage, her copious draperies broadly spread about her, and, in her daintily gloved or mitted hand upraised, a fine lace parasol tilted at the angle of aristocratic indifference. The motor car, however, put an end to the park processions of merely seeing

and being seen, and, simultaneously, to the parasol, which was one of the important appurtenances of such events.

Since they are no longer useful, old-time parasols are, therefore, now collectible. And they are interesting, on many grounds. Mrs. Frederick F. Sherman of Westport, Connecticut, has a number of examples quite fascinating in both materials and their mountings. Parasol days were days when magnificence expressed itself in carved ivory or bone; and of such material are the handles and tops of a majority of Mrs. Sherman's specimens. Sometimes, however, wood was used for handles, with a terminating knob of the more precious carving.

Covering materials varied with different periods. The early parasols appear to have been the more sober in color. They were stretched on whalebone ribs with crude metal braces to hold the frame together. Their silk is stout and



Fig. 2—PARASOL ELEGANCE (1864)
From *Godey's*.

for the most part is dyed in quiet browns, purples or blacks. But checked silk was by no means unknown. On these early parasols, of course, the sewing was all done by hand, with stitches almost microscopically fine, and so regular that close scrutiny is necessary to discover the fact that hand rather than machine has done so mechanically perfect a work.

The later parasols are gayer. Mrs. Sherman has one of white silk with scalloped, pinked edge, lined throughout with a thin white silk. Handle, tip, and points are all of carved bone or ivory. Another attractive specimen is covered with

on the protector about the top of the stick. Yet another, quite French in aspect, is of bright rose satin strewn with pale blue flowers. The edge is finished with handsome lace, and the tips of the gilt frame remain uncovered. Handle and top are of highly polished bamboo, entirely unornamented.

Pretty things to collect are these—prettier than any other items of old costumery—for they have the allure of old fabrics, the lingering suggestion of romance that seems always to cling to ancient finery; and, withal, in their structure and in the infinite variety of their carvings, they display attributes of fine craftsmanship which appeal to the aesthetic admiration.



Fig. 3—THE RUFFLED TYPE (1873)
From *Godey's*.

bright blue satin, trimmed with festoons of black beads. Through a rent in its lining, the date, 1848, is observable



Fig. 4—CONVENIENT HANDLES

Some parasols were equipped with handles so hinged as to fold conveniently for packing. In some cases, too, the shade was capable of adjustment to any convenient angle.

Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

CHATS ON WEDGWOOD WARE. By Harry Barnard. New York, Frederick A. Stokes Company. 258 pages, with many illustrations and a glossary. Price, \$4.00.

NOT everybody, but almost everybody, should read *Chats on Wedgwood Ware*, if for no other purpose than to become disabused of foolish notions as to what constitutes Wedgwood and as to the relative importance of examples of the ware.

To the collector, Wedgwood means very much more than classic white figures parading on a blue background; it means very much more than creamy ware printed with finely engraved designs in black, or undecorated save for elaborate sculptured patterns after the manner of work in metal. Items in all of these styles may be purchased in any first class crockery shop. They are being turned out by the Wedgwoods of today from old moulds or from new castings of them, the cameo items a little lacking in crispness of detail perhaps, the cream ware almost as shiningly unctuous as the hand skimmed offering from a prize Jersey. Some optimists are annexing these as heirloom examples—regardless of the advisability of reckoning with the mellowing hand of time and its effects upon such apparently untemperamental materials as glass and glazed goods.

The distinguishing feature of Wedgwood ware is primarily the fact that the earliest of it was frequently first and best of its kind. The Wedgwood factories turned out, in their time, pineapple and cauliflower ware and agate ware, of a type generally ascribed to Whieldon. Cream ware, basaltes, jasper, white earthenware, and divisions and sub-divisions of all these were a subsequent and copious product. And anything which the Wedgwoods did was straightway imitated by some one else, by many some ones in fact. Hence the primary lesson to be learned about Wedgwood is the inadvisability of ascribing the name to items which chance to be wrought in a material and in a manner presumably characteristic of the Wedgwood potteries. During Wedgwood's lifetime, for example, some twenty rival factories were engaged in producing black basaltes. Much of the Etruria product was unmarked. There are connoisseurs who claim ability to distinguish surviving examples of the unmarked Wedgwood basaltes from those turned out by the imitators. Perhaps the claim is well founded; but the task of distinguishing is no game for greenhorns. Neither, for that matter, is the task of distinguishing old Wedgwood ware from the middle aged and the modern of the same factory.

Josiah Wedgwood was a pioneer, a perfectionist, and a shrewd business man, who realized the commercial advantages of quality. When he began operations, in 1759, at Fenton Hall in Stoke-upon-Trent, white saltglaze ware was the chief article of manufacture. Various agate and tortoise shell wares were likewise being turned out in quantity. But since they had ceased to be a novelty and were in direct competition with wares from abroad,

the prices which they were bringing were too low to allow any substantial margin of profit.

Wedgwood was keen enough to perceive that little was to be gained by joining the growing throng of imitators of the Chinese. He was himself an individualist and a student. His capitalizing of the public predisposition toward the classic revival is attributable both to the native bent of his tastes and to his sure instinct for the commercially popular. It seems likely, too, that his elaborate cream ware designs in the manner of the silversmiths constituted only another example of a conscious effort to get away from obvious contemporary patterns both European and Oriental.

All of these considerations and many more are emphasized in Mr. Barnard's book of *Chats*. They have to be picked out here and there, for the author is not always so clear in his verbal analysis as he is just in his critical instincts. Furthermore, the arrangement of his work, which is by types of ware rather than by chronological sequence of events, makes his narrative occasionally difficult to follow. At the end of the book, however, he makes amends for his method by offering an excellent chronological table showing the dates when different Wedgwood wares were produced, in the order of their appearance, from 1759 to 1850.

Here we are reminded that cream ware, Wedgwood's first departure from the usual, came into being previous to 1764. In 1769, with the establishment of new works at Etruria, began the production of bisque, red and black, and black basaltes wares. At this time Wedgwood began falling back definitely upon fine classic examples as models for his design. The cabinets of fashionable collectors of antique vases and marbles were open to him and were freely used. In 1775, the jasper body was perfected in white, blue and sea green; and presently cameos and medallions of all sizes, in addition to vases and pieces for general use, were being turned out in this ware.

The date 1805 is to be noted for, says the author, "lustres in earthenware date from this year." Unfortunately no more than that is said. But the period seems late.

In the same year, 1805, printing full patterns in blue for dinner and tea services began. That the Wedgwood factories likewise produced quantities of common ware for kitchen and dairy use, as well as utensils for chemical work will be news to many persons.

The illustrations in *Chats on Wedgwood Ware* are excellent, for they are numerous and well chosen, and further, they are successful in avoiding repetition of items already familiar. All told, the book leaves the reader with an excellent conception of the extraordinary versatility of the Wedgwoods, and with an increased admiration not only for the abstract excellence of design and workmanship in their more ambitious product, but for the exquisite charm of many of their offerings in a simpler vein.



The Professional Side

This column is dedicated to dealers and to others interested in technical problems connected with the restoring and preserving of antiques. It is not intended as a medium of news dissemination, but as a common meeting ground for all those who, scattered throughout this country, may have some information to impart or some question to throw open for discussion. ANTIQUES invites brief notes, suggestions, comments, and queries which are likely to prove of general interest. Where these prove suitable for publication they will be printed with or without the writer's name, according to the preference expressed.

THAT UBIQUITOUS JAR

Coney Island is on its way to antiquity. Fords now produce more shrieks than roller coasters. The general mechanizing of pleasure provides thrills more authentic and more numerous per nickel of investment than could the most agile of black-face dogders.

It may seem a bit early to begin hoarding souvenirs of Coney Island and sister resorts. Yet premiums—"every shot takes a prize"—premiums for some feat or other of Coney Island prowess thirty years ago, have provided the inspiration for certain wares familiar in shops—antique and otherwise—for many months past.

The originals of certain well-known tall jars or vases of greenish glass, with raised floral decoration, were first devised for just this purpose. They were, however, by no means the tame affairs which we know, for any taint of mere bottle-glass origin was successfully concealed beneath gorgeous decorations of bronze and colored paints.

In 1922, during the demolition of an old Jersey City warehouse, several cases of these jars, in all their original glory, were disinterred. A New York firm of importers and dealers in glass and china ware at once bought up the find. Stripped of their ancient and colorful glory, the vases proved interesting and readily marketable. The original American manufacturers were sought out; the original molds found still intact; and now the making of the vases progresses anew, though without the subsequent painting.

From time to time a vase of this type, but of the earlier vintage, comes to light, either as a purchase from the 1922 discovery, or as a cherished relic of glorious successes. Such examples, like that for instance at the Essex Institute, Salem, show definite traces of the paint which once adorned them, but of which their more recent replicas are innocent. It should be remarked, too, that although the sponsorship of these objects has given rise to the belief that they were being made overseas—in Czecho-Slovakia, perhaps—this is not the case, for both the earlier and the present-day examples are of American origin.

THE MAN BEHIND THE NAME

Does anyone know aught concerning one Tracy, a Windsor chair-maker, who is reputed to have lived in Norwich, Connecticut, in 1762?

One subscriber suggests that he lived in Bristol, Connecticut, where he died in 1772.

The chair by Tracy, pictured here, belongs to Oliver S. Kendall of Worcester, Massachusetts. It has been believed that Tracy lived in Norwich, Connecticut, at least from 1750 to 1760.

Can any reader give further details about his life, or tell anything about his Bristol sojourn?

ANTIQUES would like information on him, and

on any other early cabinetmaker who signed his work. A file of such makers is being started and any additions will be most gratefully received.

ANTIQUES DOMINANT

Architect: "Now if you'll give me a general idea of the kind of house you wish to build. . . ."

Client: "I want you to fix me up something to go with the doorknocker my wife brought home from Boston."—*Life*.

JUSTICE TO NEW HAMPSHIRE

It is a joy to find accuracy in compilation. In this case it is Mrs. Homer W. Brainard who arranged the list of American clockmakers in Nutting's new *Clock Book*. For years Abel and Levi Hutchins, clockmakers from 1786 to 1810, have been given Concord, Massachusetts, as a home town, whereas in reality they belonged to Concord, New Hampshire. The *Clock Book* has the correct attribution.

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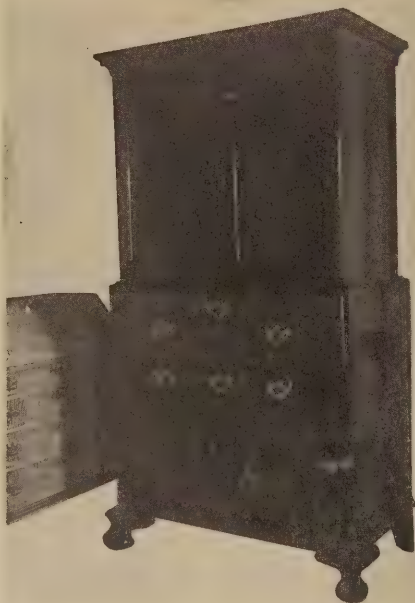


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Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

214. A. H. C., *Ohio* (ANTIQUES for April, 1925, Vol. VII, page 211). From Henry T. Lummus of Lynn, Massachusetts, comes the correction of a conjecture made by the *Queries Editor*, and an account of the activities of William Greaves, cutler. Mr. Lummus' letter follows:

It is always a source of unholy glee to find an editor, previously deemed omniscient, in error upon some obscure point with which the reader happens to be familiar.

In your April, 1925 number you express the opinion that W. Greaves and Sons' two-tined forks with stag-horn handles were made in the last quarter of the eighteenth century.

My study of old Sheffield razors leads me to think the second quarter of the nineteenth century a more likely estimate.

William Greaves was born in 1751. His name does not appear in the 1774 Sheffield directory, and probably he was only a journeyman at that time, but in 1787 he was listed as a razor manufacturer. As early as 1817, but certainly not much earlier, his concern became William Greaves and Sons.

In 1823-1826 the firm built the Sheaf Works, the first large factory in Sheffield, and became one of the largest and best cutlery firms in the world. William Greaves died in 1830, but the firm did not go out of business until 1850, when the Sheaf Works were sold to Thomas Turton & Co. Turton apparently used the Greaves' stamp for a short time, for I have two razors of that stamp, etched with a building of the Exposition of 1851. But I feel sure the Greaves' mark was not used, on razors at least, for long after 1850. B. J. Eyre, a small razor maker, also described himself as successor to the Greaves firm, for a few years in the fifties.

My little article on "Old Sheffield Razors," in ANTIQUES for December, 1922 (Vol. II, p. 261), gives some of these facts. The Greaves firm is perhaps the most interesting of Sheffield cutlery firms, for its life covered the whole period of the finest workmanship and highest fame of Sheffield cutlery, and its product was unexcelled. I have about sixty Greaves' razors, covering the entire period from perhaps 1780 until the Greaves' mark ceased to be used.

The *Queries Editor* is indeed chagrined to have been caught napping concerning Greaves and his work, especially when correct information lurked in a back number of ANTIQUES. The incident, however, is not without its value if it serves to remind all concerned of the importance and inclusiveness of these same back numbers.

Further enlightenment concerning one of the queries sent in by A. H. C. comes from Robert Fridenberg of New York, who states that Capewell & Kimmel were copper and steel plate engravers primarily, not lithographers, and that they flourished in the 1850's and 60's. Later the firm was Kimmel & Voight, and confined its work to plate printing. The address, 254 Canal Street, remained the same until about 1900.

190. L. D. P., *New York* (ANTIQUES for January and March, 1925, Vol. VII, pp. 33, 144).

The numerous correspondents who have sent descriptions of prints marked *Jacoby & Zeller*, and enquiries concerning this firm, will be interested in their chronology, as kindly supplied by Frank Weitenkamp.

Mr. Weitenkamp finds that Jacoby & Zeller, at 70 John Street, appear first in the New York City directory for 1858-1859. Here they are listed as importers. Soon after they are designated as "imps. of prints and engravings," then "engravings" and even "paintings," in 1877-1878, and "pictures," in 1878-1879, and finally "engravings," to the last entry found, which is that of 1892-1893.

Jacoby's name alone appears from 1878-1879 on.

This information not only confirms the belief expressed in ANTIQUES for March that the activities of this firm were those of the importer rather than the lithographer, but the fact that they were in business for over thirty years accounts, further, for the great number of lithographs and engravings bearing their imprint which are now coming to light.

197. W. G. B., *Connecticut* (ANTIQUES for February, 1925, Vol. VII, p. 93). Maurice Brix of Philadelphia sends assurance of the existence of sundials of Colonial make. He mentions a pewter sundial made in Philadelphia, and at present in the collections of the Pennsylvania Museum. He also mentions a copper sundial made

and signed by Thomas Prior, Philadelphia, 1760. This Thomas Prior was well known as an instrument maker, and a member of the American Philosophical Society. Another maker of sundials was David Rittenhouse, also of Philadelphia, "philosopher, astronomer, chronometer maker, clockmaker, master of the Philadelphia Mint, and president of the American Philosophical Society, etc., etc."

This enumeration raises a further question concerning American sundials. Are we to assume that, while the marking of sunny hours was considered of sufficient importance in the spacious gardens, characteristic of the states to the south, to engage the attention of the president of the American Philosophical Society, a different attitude obtained in Puritan New England, so that those who wished such decorative gewgaws must needs import them from England?

Who can contribute further enlightenment on the subject of sundial making in the Colonies?

204. M. S. S., *New York* (ANTIQUES for February, 1925, Vol. VII. No. 2, page 95). A subscriber suggests that the small wooden cups pictured may have been medicine cups, made of a wood purporting to have some curative value. A similar cup, in her possession, was used for this purpose. Water after standing in it for an hour or two becomes very bitter and is then taken either as a tonic or a physic.

Questions and Answers

Questions for answer in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

230. A. B., *Massachusetts*, asks the date of D. W. Kellogg & Co., of Hartford, Connecticut.

This firm of lithographers was active in the mid-nineteenth century.

231. G. A. B., *Illinois*, asks when the word *sterling* was first used in marking silver.

Tradition has it that the term "sterling" was first derived from the name "Easterling," applied to the Hanseatic traders in their dealings with the inhabitants of Britain. They are said to have been called in by King John to reduce silver to its due fineness, and various old records speak of them as the first to work out the standard alloy for silver coin. Certain it is, at any rate, that there is a Middle English word, "sterlynge" or "starling," meaning coin, and a Middle High German term, "sterlinc," of similar signification. By the Middle Ages there was a silver penny in use in England called sterling. Thence to the application of the term to the measure of currency standard, the transition was brief.

As to the use of the term on silverware, MacQuoid's *Plate Collector's Guide*, informs us that this word appears first, in conjunction with maker's marks, in the neighborhood of 1683. During the late seventeenth and early eighteenth century it was a favorite designation of the silversmiths of Cork, Ireland.

In the United States, after 1865, or thereabouts, the word "sterling" was used to mark the quality of silver, the government standard of .925 or "sterling fine." But the appearance of the word on a piece of American ware is not a guarantee of such fineness.

232. E. L., *Pennsylvania*, sends rubbings of the marks on two pewter plates. The first of these bears two marks of similar style and size, joined by a smaller mark, probably an ampersand. One of the large marks bears the name Townsend; the other is illegible. The second plate shows three impressions of the "angel" mark, with sword and scales, and bears the date, 1778, together with a partly erased name, of which the last letters are *einich*.

The first of the plates may be attributed to the English firm of Townsend and Compton, which flourished in the late eighteenth and early nineteenth century, and exported large quantities of pewter ware to the United States.

The second plate is undoubtedly of Continental origin, as the angel marks indicate. The date would seem a reasonable one to which to assign such a piece. The full name of the maker does not



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come to hand. Possibly some collector of German or Low Countries pewter can supply it.

233. M. C., *South Carolina*, owns a dish of quadruple silver plate, bearing the mark *Adelphi Silver Company, New York*, and the device of a beehive.

No information regarding the Adelphi Silver Company is available, and the supposition is that the piece is of late nineteenth century manufacture. Can any reader identify the makers?

234. A. A. J., *Alabama*, would like to know the date and significance of a shelf clock in her possession. It bears the inscription, "Improved Clocks, manufactured and sold by Elisha Hotchkiss, Burlington, Conn. Warranted, if well used. Case, Tiffany & Co., Printers, Hartford." The case of the clock bears a crest consisting of the lion and unicorn, with fasces, shield and coronet, as shown in the accompanying illustration.

According to the *Clock Book* Hotchkiss was working in Burlington about 1815. This clock may have been made at any time after that date.

It is difficult to determine what is the special significance of the cresting, unless the clock was made for the Canadian trade, which was actively carried on by Yankee peddlars in many lines, during the early part of the century.



235. M. E. G., *Connecticut*, owns a steel engraving dated 1826, entitled *A Miniature of the World in the Nineteenth Century*, engraved by Barber.

Weitenkampf's "American Graphic Art" mentions John N. Barber as engaged in map publishing in New Haven at about the time of this engraving. Barber was "draughtsman, engraver, author, editor and publisher." He "issued a number of historical works and it is said devoted his energies not so much to accomplishment in engraving as to preaching the Gospel by means of pictures." It seems probable that the *Miniature of the World* is attributable to him.

236. H. H., *Pennsylvania*, asks whether there is a particular way to tell Sandwich glass, and, if so, what it is.

ANTIQUES is sceptical of the existence of any adequate test for Sandwich glass. The name is coming more and more to be considered as a generic rather than a specific one, while at the same time new evidence concerning factories, both European and American, which produced glass very similar to that originating in Sandwich, Massachusetts, is constantly coming to light. In this connection reference to the material on French pressed glass, published in the *Attic of ANTIQUES* for May, 1925, is suggested.

237. O. G. H., *New Hampshire*, sends the photograph of a wooden box, reproduced herewith. The piece is six and one-half inches wide, three and one-half inches deep and eight inches high. It is covered with leather and ornamented in gold. The owner enquires what it may be, and suggests that possibly it was used as a despatch box.

Who can offer further enlightenment?



238. L. J. B., *New York*, enquires the date of a brass handle marked on the back "Arco 4900."

Who can tell when or where these brasses were made?

239. Several subscribers have sent in queries concerning various types of Staffordshire pottery, descriptions of which are listed below, together with whatever brief comment can be made concerning the pieces. It is suggested that in sending questions on Staffordshire ware particular care be taken to give a description of the border, since although many makers used similar views, borders are, as a rule, highly individualized, and serve to identify pieces otherwise nameless.

1. A large coffee cup and saucer in "red Staffordshire," marked "The Rowland & Marsellus Company, Staffordshire, England."

2. Blue Staffordshire, marked "New Wharf Pottery, Oriental, England," and bearing the device of a bee hive.

3. Five plates, showing American historical scenes, stamped on the bottom with the title of the particular scene shown on each plate, and with the words *Historical Pottery, B & D, Staffordshire, England*.

These three items give every evidence of modernity. The use of the word *England* in the maker's mark is a comparatively recent device, and, as has been stated before in these columns, one which is now obligatory for the exporter. No information regarding the firms named comes to hand. Who can identify them?

4. Vegetable dish, in medium blue and white, with the impressed mark, *Ancient Rome*.

5. Plate, marked *Flenburg, Warranted*.

6. Set of blue and white china, known to have been in use about 1820, marked *TUSCAN ROSE, T. W. R.*

No positive identification of these pieces is possible, since the designs and marks named are not listed in the usual works of reference. In general, however, it would seem that the date suggested for the last item is as early as one as could be allowed for all three. A great variety of more or less fanciful names have always found favor with Staffordshire potters.

7. Plate in mulberry, stamped *Jenny Lind, C. M. & S., IMPROVED STONE CHINA*.

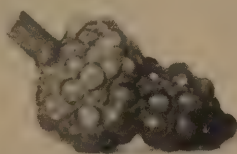
Jenny Lind's tour of the United States took place in 1849. Ware named in her honor and manufactured for import into this country may accordingly be attributed to that approximate date.

8. Six plates, in brown transfer, stamped *The Residence of the late Richard Jordan, New Jersey, J. H. & Co.*

Apparently an occasional production of some kind, perhaps some New Jersey reader can identify Richard Jordan, and the makers, or possibly the distributors, of the ware showing his abode.

240. A. W., *Pennsylvania*, sends the accompanying photograph of an amethyst glass bottle.

Apparently originally designed as a container for some liqueur, this bottle, very possibly of Continental origin, defies further identification. Can any reader help here?



241. E. E. M., *Maine*, asks about Adams' *Map of Nations*. This pictorial representation of the history of the world is printed on cloth, and folds into the cover. It is 30 feet long when open, and 2½ feet wide. Upon it appear all notable events from the Creation to the presidency of General Grant, each apportioned to its proper twig upon the tree of history!

No record of this work appears in any of the auction price lists consulted. A copy of it, however, occurs in the British Museum Library. It was published in 1876 by A. Howard Walker of London, from a lithograph made by Strobbridge and Company of Cincinnati, Ohio.

242. L. R., *Illinois*, has a pressed glass pitcher with the initials *N & M* on the mouth of the piece.

No one among the relatively early glass works listed bears initials corresponding to those on this pitcher. The innumerable glass houses which sprung up after the middle of the nineteenth century make identification of later pieces, such as this pitcher appears to be, almost impossible.

Perhaps, however, some reader can supply the necessary information.



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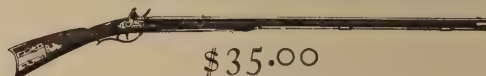
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Filet door towels.

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YE BRADFORD ARMS is conveniently located adjacent to
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CLOCKS (English, Dutch and American); mirrors;
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desks, stands; maple furniture—tables, stands, chests
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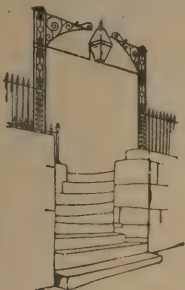
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IN above photograph are figured millefiori glass paper weights and ink bottles, early blue glass, encrusted cameo specimens, Battersea enamel, Nankin armorial china, Lowestoft, Bristol delft, piqué snuff boxes, Nailsea and Bristol glass, etc., etc.

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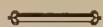
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well known for twenty years
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Madison Avenue, New
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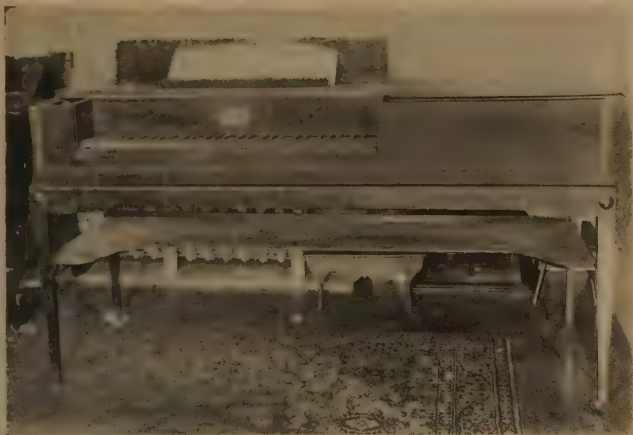
THE HOME OF GENUINE ANTIQUES

Set of six Hepplewhite dining chairs; gate-leg, tav-
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secretary with maple inlay; slope-top maple
desks; pair Chippendale chairs; un-
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maple beds; curly maple high-
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rugs; wing chairs; banjo
clocks; Sheffield
plate; pewter;
prints.



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HEPPLEWHITE SPINET, all inlaid, in perfect condition. Inscription "By Royal Patent, Longman and Broderik, musical instrument makers, No. 26 Cheapside and No. 15 Haymarket, London."

THE piece illustrated is but one example from a large and varied stock, which contains hooked rugs, mirrors, ship pictures, and fine furniture. Come to Maine this summer, and visit

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ENTIRE COLLECTION OF

Randolph R. Urich

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MONDAY AND TUESDAY, JUNE 15 AND 16
9.30 A. M. EACH DAY

Furniture

50 tables consisting of tilt tops, Sheraton, Hepplewhite, tavern tables, from very small ones to the 8-foot refectory; 12 hanging corner cupboards, some of them with paneled and glass doors; 6 hanging wall cupboards; 10 settees with original stencilling; 8 Dutch cupboards; 11 box chests; 75 chairs, child's bow back Windsor; 5 slope-top desks; 15 water benches; 8 corner cupboards; and other articles too numerous to mention.

Hardware

Locks, latches, hasps, hinges with hearts, tulips, stars, and half moon; 1 beautiful pair of hinges taken from a house in Schaefferstown, where Stiegel the glass manufacturer resided. 7 Conestoga wagon jacks named and dated as early as 1786; 40 Betty lamps made of tin, iron, brass and copper.

Glass, Etc.

Stiegel; Sandwich; bottles; pottery consisting of very rare pieces; lustreware, china; bonnet boxes with tulip decorations; racing and other prints; American pewter. Auction to be held at the Urich Homestead, along Wm. Penn Highway; 2 miles west of Myerstown, 5 miles east of Lebanon. Trolley service from both places. 149 miles from New York; 22 miles west of Reading; 29 east of Harrisburg and 22 north of Lancaster. Descriptive circular mailed upon request.

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American
Chest of
Drawers
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Brasses*

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CHIPPENDALE TYPE

In the raw, ready to finish, for mirror size 14 x 24 inches, real bargain; price, \$10. Boxed \$2 extra. Send for photograph. We have the old style mahogany veneer moulding for Currier and other prints, and also make frames of curly maple.

Note:—We have a few curly maple mirror frames, all finished with mirror included, price \$25. Boxing \$2 extra.

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Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

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Old and broken pieces of value, particularly where veneers, inlay, or painted decoration needs careful workmanship.

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Queen Anne Corners

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*Inland State Road between Boston
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Auction

JUNE 12TH, 9 A. M., RAIN OR SHINE

The collections of THE CRADLE ANTIQUE SHOP will be sold at auction on June 12th on the premises of its present location, one mile west of Port Byron, New York, on the Buffalo-Syracuse Highway.

*After July 1st my home and shop will be
permanently located at LODI, NEW YORK.*

ALICE LIGHT

This is to Advise Our Friends

THAT THIS SEASON WE WILL BE FOUND
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CENTER OF BRANDON VILLAGE

ON THE MAIN STREET ENTERING
VILLAGE FROM SOUTH

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Stolen During April

A MINIATURE of George Washington, unsigned, set in an oval open face gold locket about 2 3/4 inches long. It hung in its shadow box against a backing of faded red velvet free and separated from a filigree gold frame which partly filled the box. The box was about 8 x 10 inches in size. It is not at all likely that the box and frame will be kept with the miniature.

General Washington is shown in a soft pastel effect, three-quarters face, bust only, in full uniform. A slight imperfection appears in the uniform where the paint has been scratched or worn (this of course may be restored).

This miniature has been in my family for a great many years and assistance in securing its return will be more than appreciated.

ELLINOR C. DAVIDSON

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In our large stock you will always find early New England Furniture of high quality.

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MANY MORE VALUABLE TREASURES

FORMERLY THE
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JOHN GUIDOTTI

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MY shop is my home. I live with the things which I buy and sell, and I judge them, therefore, with exacting standards of merit and beauty. My furniture has been praised and bought by connoisseurs. It represents some of the best from the hands of American, English and French craftsmen. Those who love exquisite needlework should see my ancient French laces, fashioned to the needs of today. And those who like lamp shades not quite like other people's should examine mine.

*When you are near Hartford
make it a point to stop. Mean-
while write if you think I can
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THE secret of old-fashioned stencilling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50 Send check with order

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E. E. White

BELMONT :: VERMONT

Antique Furniture, Glass, China



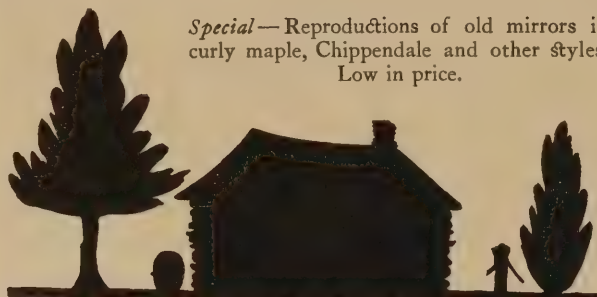
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American Antiques Reasonably Priced

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this Curly Maple Highboy priced at \$350, an exceptionally fine value. The price is low enough to make possible re-sale by dealer at a handsome margin of profit. It has a secret drawer, is in excellent condition and is guaranteed all original.

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Decorative and Historical China, Bottles, Cup Plates, Glassware, Linens, Currier Prints, Coins, etc.



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Call at the *Sign of the Silver Tankard*, next door below the Banking House, where my small shop is located, and then step around the corner to the storehouse.

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Invites your inspection of Early American furniture, hooked rugs, glass, silver, prints. A collection of lamps, including astral, prism, whale oil, and marble base with colored bowls. Lustre pitchers, Staffordshire figures. Old chintz.

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In Ancient Portsmouth

C The seacoast towns were the earliest, and, because
of world trade, the richest in the American Colonies.
Here, from the overflowing family reservoirs of the
past, continues a steady, if not abundant, flow of
fine heirlooms into the markets of the present.
This, in part, accounts for our ability to offer, at *all*
times, antiques of unusual interest; at *many* times,
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MOST rare pieces are today in museums or in
private collections. Some still remain in the
hands of dealers. In Plainville you will find a dealer
through whose shop have passed some of the finest
of early American antiques and in whose shop there
still remain a number of very rare antiques. The
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OLD Wedgwood tea and coffee service, 38 pieces, marked in red
WEDGWOOD, decorated with painted sprays of flowers, date 1800.
Dr. Wall Worcester teapot, raised flower pattern, twisted handle, 1770.
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Antiques and Old Glass

Old rosewood Melodeons; four rush-seat
Hitchcock Chairs, original stencil-
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LAWRENCE HYAMS & Co.

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*We have the Largest and Most Complete Stock of
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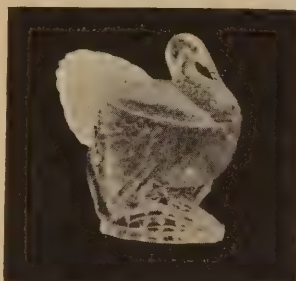
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Furniture of the Pilgrim Century, new
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Reproductions of Pilgrim Furniture made to
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Rare and interesting Antiques for the home

S EVEN-LEGGED Hepplewhite sofa in maple; carved eagle-back cornucopia sofa in mahogany, small size; bannister-back arm and side chairs in maple; maple beds; small maple desk; choice tables in maple, pine, and mahogany; pair of fire screens in walnut with cross-stitch panels; banjo and Terry style clocks; collection of forty mirrors; Sandwich glass lamps; pink, copper, and silver lustre; old decorated trays, unusual shapes in good condition; interesting old lanterns and wrought iron.

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Correspondence invited

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It is perfectly easy to repair that old rush chair yourself, and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our PAPER Twist will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing are in ANTIQUES for August, 1924. Our prices are:

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| 5 pounds | 40c per pound |
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About 2½ pounds per seat required

Kindly remit with order to save time

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Early Americana

Furniture, Clocks, Mirrors, Prints
Historical Flasks, Glass, Pewter

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(Ten miles from New York City)

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Recent Acquisitions

A large number of good old iron latches
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A full panelled room from New Hampshire.
Three panelled room ends.
Several mantels.

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One street from Yale University

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Antique Furniture, Old China, Silver, Pewter,
Brass Goods, Glass, all kinds Colonial
Relics, Embroideries, Laces, Jewelry,
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All of Our Goods Guaranteed Genuinely Old

Hand-Painted Clock Glasses & Dials



MIRROR TOPS, TRAYS
RESTORED OR REPRODUCED
ANY STYLE, SIZE, QUANTITY
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China, glass, pewter, and early American furniture, early
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25 years of experience in
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every variety of *antique*
furniture, glass, china, metal
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announces her removal from the MARK TWAIN
MANSION to

16 Quaker Lane, West Hartford
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where she will have on exhibition and sale her large and
interesting collection.

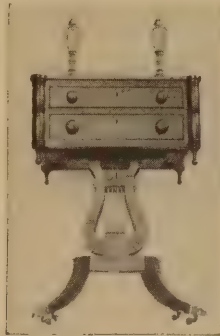
It contains, now, some marked American Pewter, 50 early
flasks, many historical prints and paintings, a
choice collection of lamps, and much
furniture in excellent condition.

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IN searching for antiques do not neglect stamps.
Recently in Philadelphia several thousand dollars
worth were found unexpectedly. Old stamps should be
kept on the original covers. Almost anything before
1870 is worth keeping. I buy large and small lots,
entire collections or single rare copies. Write me
what you have or send by mail insured and the best
cash offer will be submitted.

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SUNRISE SHOP
will repay you

BESIDES this beautiful Duncan Phyfe sewing table we have a fine collection of early American furniture in maple, cherry, and pine in beds, tables, chairs, etc.; a beautiful secretary in applewood; a special lot of lamp shades made with French and Godey prints; also ship shades in all colors and shapes; silver; copper; brass; candlesticks; large and small lamps.

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Summer shop open July and August, at WALLINGTON, Wayne County, NEW YORK. Wallington is on the Roosevelt Road, between Rochester and Oswego, near Lake Ontario.

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WILL BE LOCATED AFTER JUNE 1ST AT

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Here he will continue to show a fine assortment of *Early American Furniture, Hooked Rugs, etc.*

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At the Ridgewood, N. Y. Shop:

A varied collection of early American Antiques impossible of enumeration—lamps of all kinds, china, lustre ware, samplers, dated coverlets, hooked rugs, pewter, furniture in maple, pine and mahogany, etc.

18 miles from New York City, 2 miles from Ridgewood on the main Paramas Road, or Liberty Highway.

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Crammed full of fine interesting old things from cellar to garret. Dealers interested in furniture in the rough especially invited.

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WALTER FRANCIS LARKIN

308 Stewart Avenue (near Cornell University) ITHACA, N.Y.

We issue booklets as well as photographs.

Prices most reasonable.

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*Furniture, Hooked Rugs, Bric-a-brac
In variety Of merit*

Repairing and Refinishing a Specialty

138 Charles Street
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Summer Shop
HYANNIS, MASS.

Chinese Importations

Interior Decorations

Early American Furniture

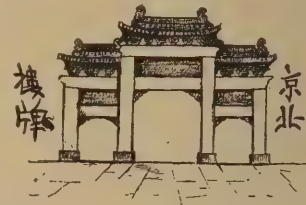
Mahogany desk, a perfect example, claw and ball feet, serpentine front, original brasses.

Several corner cupboards.

Winged chair.

Sheraton card tables.

Maple desks, dressers and tables.



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Historical blue china.

A new importation from China of old embroideries, porcelains, brasses and linens.

Cup plates.

Windsor and banister back chairs.

Dated and painted Pennsylvania chest.

Jemima Wilkinson Antique Shop

FLORENCE W. UPSON

Dundee :: New York

Offers this Month

An old curly maple bonnet-top mirror, very unusual piece; some choice china in pink lustre, Leeds and Lowestoft

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Fountain Square, HINGHAM, MASS.

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Careswell Cottage

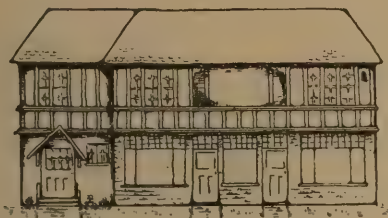
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(Near Historic Winslow House)

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Furniture • Pewter • Glass • China

Visitors Welcomed



I Have Been a Dealer of Antiques Since 1875

I have in stock curly maple, maple, and cherry lowboys; walnut and cherry highboys. All kinds of bureaus, desks, chairs, and bric-a-brac.

L. C. PETERS :: LENOX, Mass.

Old Concord, Mass.



Slender mahogany Sheraton high-post bed, seven feet high; small white mahogany inlaid desk.

ALFRED M. UHLER

Telephone, 215W

LEXINGTON ROAD

ANTIQUES

The Old Virginia Shop

918 SEVENTEENTH STREET, N.W.
WASHINGTON, D. C.

Telephone, MAIN 8959

Early American Antiques

Pair of oilglass dolphin candlesticks, perfect, genuine. Three-part Hepplewhite dining table, Hepplewhite sofa. Curly maple lowboy.

For Old Hooked Rugs

L. David at 119 Charles Street, Boston, has the largest and most varied collection of hooked rugs in Boston.

L. DAVID

119 Charles Street

BOSTON

TREASURE HOUSE

A fine Hepplewhite chair; cherry and maple beds; pine and maple tables, and numerous other antiques for city and country homes.

SIDNEY K. POWELL

659 Ferry Boulevard STRATFORD, CONN.

The Kingston Antique Shop

KINGSTON, MASSACHUSETTS

Open for the Season

VERY rare American glass (circa 1790); marked American pewter; chairs in fine sets and singly; unusual painted bedroom set; Hepplewhite table, satinwood inlay (circa 1790); a splendid Governor Winthrop desk, curly maple throughout. A large collection of lamps and specially designed lamp shades.

THE KINGSTON ANTIQUE SHOP

HARRIET WELLES CAPRON

(Boston to Plymouth Route)

KINGSTON, MASS.

The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

TWO Currier & Ives prints entitled *Life in the Country*, one *Morning*, one *Evening*, actual size 15½" x 11¼"; one mat, 1862, showing Hudson River; lavender tinted pickle jar, grape pattern, probably Wistarberg; old Dutch lighter, of brass; pewter candlesticks; plates; spoons, etc.

Open All the Year

Closed Sundays

LOTHROP & TAYLOR

SOUTH ACTON :: MASSACHUSETTS

(Six miles from Concord)

NATHAN CUSHING'S

Collection of RARE and GENUINE Antiques
to be sold at

Public Auction, JULY 8 and 9

11 A. M., DAYLIGHT SAVING TIME

at The Greenwood Casino

78 APPONAUG ROAD :: GREENWOOD, R. I.

On the Narragansett Pier Road, 6 miles from Providence

SALE WILL INCLUDE

MAHOGANY Queen Anne lowboy, Martha Washington tray top table; Duncan Phyfe mahogany dining table; mantel mirror, three sections with historical painting; maple six leg highboy; curly maple desks; mahogany and walnut desks; maple gateleg tables; maple duck foot bottoms of highboys; maple duck foot and tavern tables; Sheraton and Hepplewhite mahogany card tables; early candle stands; American panelled pine cradle (1640); maple and pine chests; serpentine and swell front bureaus; maple four post beds; mahogany, Chippendale, Hepplewhite and Early American chairs; ship models; Chippendale and Queen Anne mirrors; sets of candelabra; Sandwich dolphin candlesticks; flip glasses; mugs; lamps; Stiegel, Stoddard, Bohemian, and Waterford glass; marked Bennington ware; historical blue plates and pitcher; tea set in pink and gold lustre; Lowestoft and Staffordshire ornaments; old American silver; ivory miniatures; American marked pewter; Currier & Ives prints; andirons; warming pans; and other things too numerous to mention.

Sale Rain or Shine

Refreshments Served

JOSEPH W. LEWIS and HARRY L. BATES of
HENRY W. COOKE Co., Providence
will conduct the sale.

Chippendale Cherry Slant-top Desk with Broken Arch Secretary Top



CHERRY swell front Hepplewhite bureau with inlaid curly and bird's-eye top; Jacobean carved hickory settle; small curly maple slant top desk; three-drawer curly maple bureau; bonnet top walnut highboy with Spanish feet; one mahogany and two pine dressing tables;

one mahogany sewing table; Hepplewhite cherry swell front inlaid bureau with bracket feet; Sheraton canopy top bed, posts delicate and all fluted; very old mushroom armchair in maple with rush seat; Windsor comb-back rocker, nine spindles; two fine old Windsor armchairs; bell flower Sandwich glass; Currier & Ives *Noah's Ark*, *Penn's Treaty with the Indians*; Empire card table; curly maple courting chair; mirrors with original pictures; pewter; twenty hooked rugs; seven foot carved bed; quart violin flask; quilts; breakfast room set of six cane seated chairs. Extra fine cherry highboy with broken arch top; two carved fans, all original including brasses, the best of its type in America.

E. C. HALL

145 Longmeadow Street, LONGMEADOW, Mass.

(On Main route from Boston to New York, three blocks from the Springfield line)

LOOK FOR THE YELLOW SIGN!



No. 1626

Authentic reproductions of
Domestic and Imported
Furniture Trimmings

Special Brasses Made to Order

A. L. FIRMIN

34-36 Portland Street, BOSTON, MASS.

At Wholesale Prices

CHOICE EARLY AMERICAN ANTIQUES

EACH month I ship many carloads of antiques to dealers in almost every state of the Union, and I sell thousands of dollars worth to private collectors during each year. My buying requirements, therefore, must be large to fill such a demand. At present my stock of pine is especially worthy of note. *Following are a few items:* Two pine dressing tables; one pine side table, deep drawer; one Colonial style sideboard in pine; one smaller sideboard with top, rare; one deep drawer side table; several small candle tables; two small drop leaf tables; several chairs; two pine grandfather's clocks; several pine blanket chests, some carved; pine tables, also some stools.

Write me your wants. I can probably fill them.

J. PARKER MERVILLE

6-8-10 Park Place, AVON, NEW YORK

Branch Office: 277 North Hillcrest Boulevard
INGLEWOOD, CALIFORNIA
30 minutes' walk from Los Angeles

W.B. Spaulding's Antique Shop

17 Walnut Street

HAVERHILL, MASSACHUSETTS

Formerly at Georgetown, Established 1897



SLIGH-FRONT and pillar-post bureaus in mahogany, \$25. Cottage or spool beds in maple, all full size, \$25 for two beds complete. I can furnish these in exact pairs which can be cut down to single bed size. I have 100 such beds. I have many four-post beds with posts delicately turned, headboards and rails left in original condition. These beds are all in maple, genuinely old, smoothed by the turner and ready for finish. I can furnish these also in pairs exactly alike, \$25 per bed. A full set of new bolts will be given with each bed.

Carved sofas (rose or grape carving), from \$25 to \$35; armchairs and rockers to match, from \$15 to \$25; side chairs to match, \$7 to \$10; many slip-seat maple fiddle-back chairs in pairs, \$10 each, no full sets; Windsor chairs in sets of 6, at \$35 per set; one set of 6 side arrow-back chairs and one armchair, \$50 the set, fine condition; three slat-back chairs with new rush seats, \$7.50 each, any quantity; four slat at \$15; four slat arm rockers at \$20, some especially good ones; bow-back arm Windsors at \$25, only a few of these; side bow-backs, \$10 to \$15, no full sets.

Now it is impossible for me to list my entire stock which is one of the largest genuine antique stocks east of Boston, but let me know your wants and I will forward photographs of whatever you wish. I do the only wholesale mail order business in New England.

Auction Sale

*of Largest and Finest Stock of Antiques
in Central New York*

June 9, 10, 11, 12

PROMPTLY AT 1.30 P. M. EACH DAY

DEALERS who were present at our auction last year look forward to the purchase of some real "finds." And their anticipation will not be in vain. They will be offered an unsurpassed opportunity to replenish their stocks for summer business.

And collectors, too, will find a trip to Auburn well repaid. Many items to be placed on sale are rare; every item has merit. There will be Furniture, Glassware, China, Quilts, Spreads, etc.

Write for descriptive catalogue



The Antique Shops of

The H. R. WAIT COMPANY

24-26 Clark Street

AUBURN, NEW YORK

WANTED TO PURCHASE



Old flasks, Staffordshire figures, glass and antique furniture



GEORGE W. REYNOLDS

Showrooms: 1742 M STREET, N. W.

Washington, D. C.



A SHOP FOR THE DISCRIMINATING COLLECTOR

ANTIQUES

FRANCES M. NICHOLS

115 Charles Street :: BOSTON, MASS.

*When in Maine visit Rockland
When in Rockland visit our*

Antique Shops

Our collection of early American furnishings is complete in every department.

Special lot of HOOKED RUGS.

We invite your inspection.

COBB & DAVIS

At 37 Charles Street

Antiques in their
original condition

CHARLES S. ANDREWS

37 Charles Street :: BOSTON, MASS.
Telephone, HAYMARKET 2225

This Summer

MANY Lovers and Collectors of Early American Furniture, Glass, Pewter, Prints and Pottery from the West will visit New York.

Our shop at 735 Madison Avenue, corner of East 64th Street, is only a short distance from the New American Wing of the Metropolitan, which you will surely visit. At the same time call and see us. Our stock is one of the best and courtesy is extended to every visitor.

Just out of Hoosick, New York, on the State road to historic Old Bennington, is located our Summer Shop—a lovely old-fashioned house, filled with lovely old-time things. If you are motoring anywhere in the vicinity of the Berkshires or Green Mountains don't miss the opportunity of a visit.

H. A. & K. S. McKEARIN

A. G. BALDINI

WESTON CENTER, MASS. (Next to Unitarian Church)
Boston-Worcester Road

European and American Antiques

FURNITURE, Flemish and French Tapestries, Brocades, Wrought Iron, Bronzes, and Decorative Paintings. 50 pieces of early and unusual pine (finished). Pewter, Iron, Hooked Rugs, large collection of Lamps, etc.

All this stock is offered at prices much lower than can be found in town stores.

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany

Hooked Rugs and Hand-Woven Stuffs, Wooden Ware, Glass, China, Pewter, Brass, Copper, Iron, Pottery

Specials:—Burl bowl, 20 inches in diameter, other smaller pieces, cups, bowls, wooden kitchen utensils; some interesting old chairs; bureaus, small slant-top desks, in curly maple and pine.

Basement Kitchen

WORCESTER BROS. CO.

23 BRATTLE STREET CAMBRIDGE, MASS.

STAR PIECES for COLLECTORS

28" by 37" Currier & Ives, 1855, *American Field Sports: Flush'd*, Tait artist, on stone by Ch. Parsons; original frame, all absolutely spotless, \$75. Proof museum oblong 13½" dish of white opaque glass, decorated in bas relief, fine outline, dog swimming in pond, lily pads, rushes, a duck on one handle, \$45. Large fine engraved colored Revolutionary powder horn, signed G.W. and H.H.D., frigates, American flags, Indians, deer, patriotics, etc., rare finial, \$25. Proof dark olive green *Success to Railroad* flask, horse and cart on both sides, earliest form decorated bottle, \$75. Rich amber 13 star Union clasped hands shield flask, reverse side shows cannon, American flag and cannon balls, very rare, \$50. Honey colored snuff bottle, \$10. Elegant mahogany bonnet-top hall clock, write for photograph and fine points, price \$250. Old 13½" Majolica oblong dish with handles, pastel colors, reeded edge, proof, \$10. Four guaranteed Bristol glass paperweights and other rarities.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

ED WHITNEY

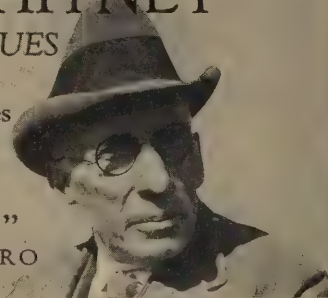
GENUINE ANTIQUES

SPECIALIZING

N. E. Cottage Pieces

"THE MAPLES"
NORTH ATTLEBORO
MASS.

ON THE BOSTON-PROVIDENCE STATE ROAD





TURKEY HILLS ANTIQUE SHOP

LUNENBERG, MASSACHUSETTS

Mrs. Sidney Francis

Mrs. Frances Ball

GABRIELLE de BRUNSWICK

Announces an Auction Sale

AT THE WOODMONT INN

14 CHERRY STREET :: WOODMONT, CONNECTICUT
On the Shore Road between Milford and New Haven

TUESDAY, JULY the 14th, at 10 A. M. (D.L.S.)
Throughout the day (rain or shine)

OFFERINGS AT THE SALE ARE: early American furniture of pine, maple, mahogany, cherry; tavern tables small and large, gateleg, and drop-leaf tables; Windsor chairs, single and in sets; high and low post beds in maple and curly maple; chests; bureaus; pottery; lamps; iron; brass; tin; Sandwich glass; china; pewter; mirrors; quilts; coverlets; old linen sheets; ship models, etc.

J. M. MITCHELL, Auctioneer

The Colonial Shop

22-24 NORTH WATER STREET :: NEW BEDFORD, MASSACHUSETTS

Located diagonally across from the Whaling Museum

Wishes to remind you that the busy season is almost at hand. Plan an early visit while there is a good selection.

ARTICLES OF MERIT BELOW

Windsor table, a good one; gateleg table, all maple, good size; parrot-back Queen Anne armchair, maple; very early pine bedding chest; pewter lamp, by Putnam; pewter lamp, by R. Gleason; pair tall alabaster vases which would make most attractive lamps; Liverpool pitchers; Ridgway's blue Staffordshire *New York City Hall* sugar bowl; Wood's deep blue Staffordshire quadruped gravy boat; glass ice cream or berry set, apple green color, large dish and 7 leaf-shaped smaller ones; Chinese lacquer cabinet on lacquer chest of drawers.

W. W. BENNETT, Proprietor

Exchange for Woman's Work

LOUDENVILLE, N. Y.

(ALBANY COUNTY)



*A Butterfly Table
in the Rough*

Guaranteed

The Oak Tree Antique Studio

WHEN you're motoring through New York State this summer make it a point to stop off at Niagara Falls. Among other interesting things you'll find there an unusual collection of genuine antiques charmingly arranged in a delightful shop. There are always on display fine furniture, glass, china, silhouettes, prints, fabrics, hooked rugs, flasks, silver, pewter. Everything in condition ready for use.

CORRESPONDENCE INVITED

Mrs. George Knox

4037 LEWISTON ROAD, Niagara Falls, New York

COMMUNITY AUCTION

Cornwall, NEW YORK

AT THE OLD HOMESTEAD

Thursday, JUNE 11, at 10 A.M., daylight saving time

Antiques and attic treasures consigned by the families of the community. MRS. LAWRENCE ABBOTT, Cornwall, New York, Chairman.

Sale under the management of

J. B. SISSON'S SONS, Auctioneers

POUGHKEEPSIE, NEW YORK

Lunch at the Old Homestead Tea Room



You will be enthusiastic
over the authentic

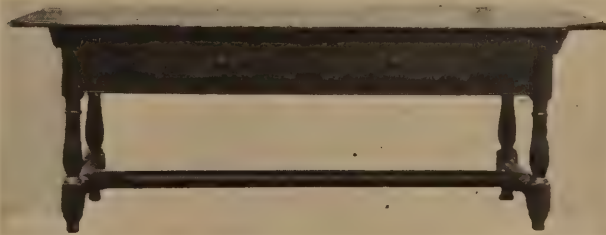
Chippendale Wing Chair, 1770;
and pair of Chippendale
Mirrors, 1770.

These are offered along with other rare values.



The RUMMELL STUDIO

1819 Jefferson Avenue :: TOLEDO, OHIO



6 FT. TAVERN TABLE, VERY HEAVY TURNINGS, IN PINE

A house filled with rare and INTERESTING ANTIQUES: early maple desks; bureaus; chairs of all varieties, some in sets; panelled cupboards; tables; mirrors; etc.

Everything guaranteed genuinely old, sold at prices low enough for dealers to re-sell.

MELVIN D. REED

800 Washington Street :: SOUTH BRAINTREE, MASS.

ON YOUR ANTIQUE BUYING TOURS



WATCH FOR
THIS SEAL
IN THE WIN-
DOW OR THE
SHOP OF THE
DEALER ♦ ♦

ITS PRESENCE
INDICATES AN
ADVERTISER
IN ANTIQUES.
GIVE HIM YOUR
PATRONAGE.



AMERICAN SIDEBOARD (c. 1800)

An exceptionally rare type in curly maple. Sheraton influence is evident, but the maker's chief concern was to supply convenient drawer and cupboard space in a piece combining grace of proportion with richness of figure in the wood.

MAPLE furniture has a curious golden bloom about it which is as indescribable as it is fascinating. It is one of the few woods which, in itself, offers a distinctive note in a decorative color scheme. With this admirable sideboard a charming three-part dining table may be had.

Add the six rare chairs pictured in the Rosenbach Galleries advertisement for November, and the choicest of early American dining sets is complete.



The Rosenbach Galleries in New York confine their exhibits to rare books and pictures. Furniture is displayed only at the Philadelphia Galleries, except by special arrangement. Ask for the booklet about the Rosenbach Galleries.

ANTIQUÉ FURNITURE

RARE BOOKS

TAPESTRIES

OBJECTS OF ART

The ROSENBACH COMPANY

273 MADISON AVENUE
New York

1320 WALNUT STREET
Philadelphia

DERBY'S ANTIQUE SHOP

CONCORD

::

::

New Hampshire

We have just finished remodelling our shop, and to fill the increased space thus gained we have acquired some exceptionally fine early pieces. Our selection of ANTIQUES is larger and better than it ever was.

Early American and English Silver; China; Glass; Crockery; Hall and Banjo Clocks; Braided and Hooked Rugs; Fine Furniture in varied woods.

DERBY'S 22 and 24 Warren Street Concord, N. H.

A FEW RECENT ACQUISITIONS



A CORNER IN THE BOSTON ANTIQUE SHOP.

FIELD BED with two reeded posts and canopy top—finished in dull rich maple.
 DESK of dark San Domingo mahogany—old bale handles and ivory escutcheons—excellent condition, no refinish needed.
 MAPLE HIGHBOY, dentil moulding, old brasses—in original condition.
 MASSIVE STEEPLE TOP BRASS ANDIRONS—from old estate, perfect order.
 OLD OAKEN BUCKET—a genuine veteran in good usable shape.
 A PAIR OF FRENCH PEWTER LAMPS—very curious and shapely.
 PINE DRESSERS—several of different sizes—restored and ready for use.
 SHIP LANTERNS from U. S. Navy—all sorts and sizes.
 SOME GOOD OLD SEA CHESTS with woven rope handles.
 BANJO CLOCKS by Willard and other makers—restored and ready to run.
 SOFAS—Empire, Sheraton, and Chippendale—several good ones.

A finely made old ship model has just come in.

Our collection is large and varied — chiefly New England things.

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone, HAYMARKET 0259

FIREARMS, BOTTLES, ANTIQUES

A CAREFULLY SELECTED
AND VARIED ASSORTMENT
OF MINIATURE AND
DOLL'S FURNITURE AND
EQUIPMENT, ALSO AN UN-
USUAL COLLECTION OF
INTERESTING AND QUAIN
LAMPS AND LIGHTING
FIXTURES



SUPERIOR DESIGN,
EXCELLENCE OF CONDI-
TION AND FREEDOM
FROM RESTORATIONS
WILL BE FOUND CHAR-
ACTERISTIC OF ITEMS
DISPLAYED AT THE WIL-
SON TAVERN SHOP

This is the Shop opposite the Old Wilson Tavern, an Eighteenth Century Inn and Posting Station

IF you have not the book, why not consult the author? VAN RENSSELAER'S *Early American Bottles and Flasks*, in the field which it covers, offers the working basis for every collector. The author's collection is displayed at the WILSON TAVERN, and the author himself is available to safeguard every purchase

by advice based on long study and exacting research.

For an exceptional group of colored prints, specimens of Lowestoft china, early glass, metal wares (large stock of early iron and tin fireplace fixtures and utensils) and rare old furniture, the Shop offers an appropriate and fascinating background.

THE WILSON TAVERN SHOP

At the Sign of The Sun Dial

STEPHEN VAN RENSSELAER *The Crossroads* PETERBOROUGH, NEW HAMPSHIRE

Telephone, PETERBOROUGH 277

Visit SUSSEL at PHILADELPHIA



BENNINGTON, WOOD AND CALDWELL AND EARLY STAFFORDSHIRE

NEITHER words nor pictures can adequately describe the extent or richness of my stock. Words at most tell but a fraction of the story, while pictures convey only a little more. When you see the shop you will agree that "to see" is better than "to read about."

ARTHUR J. SUSSEL

SPRUCE, CORNER 18TH STREET

PHILADELPHIA, PA.

Branch: 928-30 PINE STREET (Formerly LEWIS KING)

THE OLD CORNER HOUSE

Stockbridge, Massachusetts

EARLY AMERICAN, ENGLISH AND ITALIAN FURNITURE
LOWESTOFT, LIVERPOOL AND LUSTRE WARE

Edward A. Crowninshield

*This is an
Exact
Reproduction of an
Early*

American wall paper
found a number of years ago, in an old loft of a country store in Brattleboro, Vermont. We know the original paper to be over one hundred and twenty-five years old. It is a scene of the landing of troops and refers to the incidents about the time of the Revolution.



The above is one of several papers suitable for homes furnished with antiques. If you contemplate papering one or more rooms, we would be pleased to prepare and send samples of paper. Please give style and size of room.

The OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street

BALTIMORE :: MARYLAND

STOWELL'S

DEEP-CHIMING

Hall Clocks

*Masterpieces of Combined Art
and Craftsmanship*

ONE of Stowell's Hall Clocks is a great addition to the beauty of the furnishings of a home. Our high-grade modern hall clocks will last to become family heirlooms. These stately chiming clocks with wonderful dials have all other unique features of the antiques with modern exactness and dependability.

Clock Illustrated—Solid mahogany, hand-rubbed case, is 89" high, 15" deep, and 24" wide, fitted with first quality, 3-train "Herschede" movement, chiming each quarter hour on five tuneful tubular bells, the famous Westminster chime, and striking the hours; hand engraved silver dial.

Clock sketched special new size for small homes and apartments. Price, \$285

Other Hall Clocks, \$145 to \$1100

Desk Clocks, Chiming Mantel Clocks, Banjo Clocks, Traveling Clocks, Crystal Clocks are

DISPLAYED IN OUR CLOCK DEPT., SECOND FLOOR



A. Stowell & Co. Inc.
24 WINTER STREET, BOSTON
Jewellers for Over 100 Years



EDITH RAND & ANTIQUES

Announcing a Change of Location



I AM glad to invite my friends and clients to inspect my new shop in Stamford, Connecticut. Here I shall continue to carry only the most desirable items of antique furniture, glass, china, and metal wares, together with appropriate decorative accessories.

EDITH RAND

84 PARK PLACE (Post Road), STAMFORD, CONNECTICUT

OLD PEWTER



THE APPEALING CHARM OF OLD PEWTER

HOWARD HERSCHEL COTTERELL
Author of

"National Types of Old Pewter"

Recently published by ANTIQUES

has several collections of old British and European Pewter which have been entrusted to him for dispersal by his fellow-collectors and friends, and will be pleased to forward particulars to anyone interested.

Mr. Cotterell advises collectors in their work, or searches for desired specimens at moderate fees, or forms completed collections when requested, several of the world's well known collections having been assembled through his instrumentality.

Under certain conditions he might be prepared to accept commissions from one or two dealers of repute, to act as buying agent on this side.

His personal guarantee is given with every piece.

Letters should be addressed to him at
CROXLEY-GREEN, HERTS, ENGLAND

Only correspondence of a serious nature is invited.

Cameron-Smith & Marriott Ltd

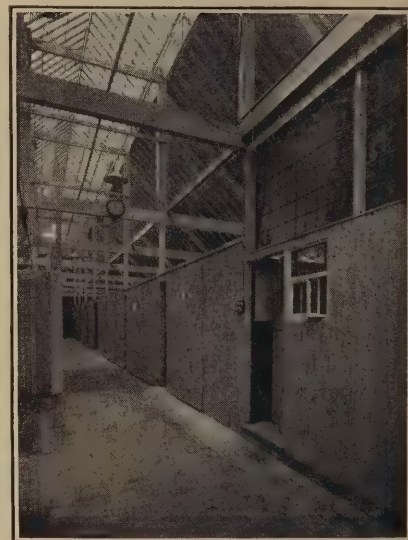


Interior of new Case-making and Packing Warehouse. We now have the finest storage accommodation and quickest service available.

SHIPPING AND FORWARDING AGENTS
EXPORT CASE MAKERS AND PACKERS

The illustrations below show our new Warehouses in London

WE specialize in the careful assembling in private lock-up rooms, packing and shipping of Works of Art to all parts of the world.



Interior of new Assembling and Storage Warehouse. Showing lock-up Cubicles, enabling clients to have all their goods stored privately.

Offices:—LONDON: 6-10 Cecil Court, ST. MARTIN'S LANE, W. C. 2
Telephone, GERRARD 3043. Cables: "KAMSMARAT," London

CASE-MAKING AND PACKING WAREHOUSES:—6 and 7 Whitcher Place,
Rochester Road, CAMDEN TOWN, N. W. 1.

NEW YORK:—CAMERON-SMITH & MARRIOTT, Ltd., Hudson Forwarding
and Shipping Co., Inc., 17-19 State Street, NEW YORK CITY.

Telephone, BOWLING GREEN
10329-10330
Cables: "JACBERG," New York

Also represented at Boston,
Philadelphia, and principal
cities of the world.



Howe's *House of Antiques*

FILLED from cellar to garret with interesting antiques, this old Boston residence is the abode of fascination.

Present Offerings Include:

Curly maple, six legged highboy, herringbone inlay, original condition, as illustrated.

Fine Sheraton sideboard, satinwood front.

Connecticut chest of oak and pine (c. 1650), good condition.

Pair of mahogany knife boxes, perfect condition.

Exceptionally fine Sheraton sofa, six legged, cresting of back inlaid with oval of bird's-eye maple, reeded arms, excellent condition.

Maple gateleg table, top 4 feet by 5 feet, rare turnings, perfect condition.

Pair of bronze astral mantel lamps, two curved arms, perfect condition (globe and chimney intact).

Over 3,000 pieces of glass and china, besides hooked rugs, etc.

Write or call.

E. C. HOWE, 91 Newbury Street, Boston

*Summer Shop: The Old Country Store
Marblehead, Massachusetts*

Look for These Signs on the Post Road at Wayland, Mass.



FACING BOSTON

They mark the home of THE OLD HALL and its collections of early American Antiques. Following are some of its offerings for June:

Small burlled walnut six-legged highboy.
Serpentine claw and ball foot mahogany desk.
American pewter, some rare pieces.
Mahogany high-post bed.
Maple field beds.
Corner chair, 1710, square and round turnings.
Rush lights.
Set of pewter measures, 1-4 gill to 1-2 pint.
High Windsor armchair.
Large Queen Anne mirror.
Pine panelled chest.

All Articles Guaranteed as Represented

The June List is Ready



FACING WORCESTER

KATHERINE N. LORING :: WAYLAND, Massachusetts

Telephone, Wayland 76

PROCURABLE *only* FROM THE PUBLISHERS *National Types of Old Pewter*

By HOWARD HERSCHEL COTTERELL

F. R. HIST. S., F.R.S.A.I., ETC.

LIMITED EDITION of 1000 COPIES

PRICE, \$3.00

200 Illustrations

::

Illuminating Text

THIS is a book which accomplishes something which no previous work has attempted; namely, an analysis of the characteristics which distinguish the pewter wares of one nation from those of another. The discussion of the thumb-pieces of lidded vessels is alone sufficient to justify the volume.

The edition has been kept small and the sale has been restricted, because ANTIQUES prefers to confine its first published book to the circle of those who will appreciate in a collectors' manual both intrinsic quality and the assurance of early scarcity. *There will positively be no reprinting of NATIONAL TYPES OF OLD PEWTER. Immediate ordering from the publishers is advised.*

ANTIQUES, INC., 683 *Atlantic Avenue*, BOSTON, *Massachusetts*

Advertising at its Best

THE quality of the advertising in ANTIQUES is a topic of universal discussion: partly because of its typographical and pictorial beauty; partly because of what some have called its "high literary quality." However that may be, ANTIQUES is recognized as the most reliable guide to the seeker after interesting old furniture, glass, china, silver and objects of art.

The fact that a dealer advertises in ANTIQUES marks him not only as intelligent and progressive, but as ready to accept the responsibilities which attend upon an enlightened publicity.

*Use the advertisers in
ANTIQUES in solving
your problems of supply;*



*and in so doing tell
them where you made
their acquaintance.*

THE CLEARING HOUSE

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this re-

sponsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

WANTED

EARLY AMERICAN FLASKS, BOTTLES, blown three-mould glass, will buy or exchange. Unusual items particularly desired. F. B. MELCHIOR, 405 Shorb Avenue, N. W., Canton, Ohio.

GLASS FLASKS. I want to buy early American bottles and historical flasks. It is decidedly to your advantage to communicate with me before selling. Will also buy tin sconces, Bennington pottery and blown contact three-mold glass, not the late pressed three-mold. GEORGE S. McKEARIN, Hoosick Falls, N. Y.

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

PAMPHLETS AND BOOKS relating to Indians, California, Western States, the American Revolution, Travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

PRINTS. *Perry's Expedition to Japan*, by E. BROWN, JR., Fulton Street, New York. Send price and description. No. 541.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Mass.

BOOKS on the Townsend family; any monthly parts, illustrated by Cruikshank; Hill's *Map of Philadelphia*, 1808; Cox's *History of the Sterling Furnace*; Shotwell's *Annals of Colonial Ancestors*; Publications of the Genealogical Society of Pennsylvania. No. 569.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

COLORED PRINTS and rare flasks wanted, for which best prices will be paid. STEPHEN VAN RENSSELAER, Peterborough, N. H.

BOOK ON STIEGEL GLASS by Frederick Hunter, old or new. MRS. WILLARD FRANCIS, 40 High Street, Springfield, Mass.

PRIVATE STAMP COLLECTOR desires old postage stamps. Large or small lots, loose or in albums; strips, pairs, blocks, full or part sheets; odd labels on original envelopes used as stamps by express companies. Anything on Wells Fargo Express Co.; or Toppan, Carpenter, Casilier & Co., bank note engravers, with essays, proofs etc., of their government work. Also stamp literature. What have you? G. ATWOOD JACKSON, 105 Pemberton Bldg., Boston, Mass.

COLORED PRINTS by N. Currier or Currier & Ives. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, N. Y.

AMERICAN PEWTER by Richard Lee, Thomas Badger, Boston; Richard Austin, Nathaniel Austin, Boston; Francis Bassett, Frederick Bassett, New York; Robert Boyle, New York; Cornelius Bradford, William Bradford, Thomas Bumstead, Thomas Clarke, John Comer, John Holden, Paul Revere, William Wills, Henry Schrimpton, etc. Best prices. Collector. No. 585.

COLORED CURRIER PRINTS. Western views, shooting, ships, cities, etc.; also other colored prints of early dates. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, N. Y.

TENANT FOR SUMMER MONTHS, for house hundred fifty years old, eight rooms completely furnished with antiques. MRS. J. VAN VLECK BROTHERS, Great Barrington, Mass.

CURLY MAPLE TABLES; Currier & Ives prints showing hunting, fishing and game birds; also blue china marked *Lake Ontario Scenery* J. Heath. CLAIRE H. DAVIS, 11 South Hawk Street, Albany, N. Y.

CURRIER & IVES or Kellogg print, *Hyde Park on Hudson*; old county and state maps prior to 1860; large bulbous shaped pewter coffee pots; brass jamb hooks; quantity of old chintz. Box 7, Woodbury, Long Island, N. Y.

PARTNER WANTED, American woman or man. Manage store and mail orders. Genuine antiques, also other business; invest \$500 to \$5,000, 10% interest guaranteed. Share profits. Experience unnecessary. MR. G. TRUMAN CHASE, 704 Broadway, Utica, N. Y.

BONNET-TOP CLAW AND BALL FOOT MAPLE HIGHBOY, all original and absolutely authentic. No. 586.

PAPERWEIGHTS, old glass in good condition. Send on approval express collect. Those not purchased will be promptly returned by insured parcel post. GRANVILLE A. BEALS, East Greenwich, R. I. Reference:—Union Trust Company, East Greenwich, R. I.

CURRIER & IVES PRINT *Battle of Chickamauga*. Send lists of other prints; also want "pillar and scroll" clock or case. Send photograph. W. P. McNARY, Bannock, Ohio.

AS MANY AS POSSIBLE of the paper collars used in the 1870's or 80's, preferably in their original boxes. W. V. ABDILL, Titusville, N. J.

SIX AMERICAN HIPPESWHITE CHAIRS; state condition, history if any, and price. H., Box 8, Barrington, R. I.

OF INTEREST TO COLLECTORS AND DEALERS: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. JOHN E. SULLIVAN, 12 Holden Place, Dorchester, Mass.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists and dates, if possible; also measurements. No. 389.

COLLECTOR wants historical glass flasks, colored prints, tin chandeliers, scones and unusual early lamps and lighting fixtures, dolls, doll's furniture and fixtures and miniature pieces of furniture made before 1875, also fine china suitable for cabinet, for which good prices will be paid. No. 545.

OLD PAINTINGS; old American portraits; miniatures; drawings; diaries; letters and interesting Americana. Write descriptions and prices to REA, 102 Cambridge Place, Brooklyn, N. Y.

FOR SALE

EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

RUSH SEATS. We weave these seats by hand, making them an exact reproduction of the antique rush bottom. Send for price list. MADALIE BROS., 510 N. 11th Street, Philadelphia, Pa.

EARLY HUTCH TABLE, trestle feet, hutch shaped where it joins the shoes; top shaped at corners, 56 inches by 41 inches, perfect, original condition. Photograph on request. A. L. CURTIS, Harrington Park, N. J., seven miles from Dykman Street ferry.

TO DEALERS: I have more antiques "as is" than others, and of all kinds. WM. R. FIELES, Christiana, Lancaster County, Pa.

LOWBOY, carved; Stiegel flip glass; etched fluid lamps; lustreware; Windsor chairs; bellflower and lacy glass; Staffordshire match boxes. MRS. D. B. HICKOK, 59 West 2nd Street, Oswego, N. Y.

BATTERSEA KNOBS; rare pewter; early American stencilled furniture; glass; old hooked rugs. NEW ENGLAND ANTIQUE SHOP, 24 State St., Brewer, Maine.

ANTIQUES of all kinds. Send for list. HART RICHARDSON, 348 Turner Street, Auburn, Maine.

RARE SILVER RESIST TEAPOT, \$60; pink lustre three-piece tea set, \$55; pair large Sandwich comports, \$18; pair exquisite Royal Vienna medallion boxes, \$35; handsome early American walnut secretary, \$275; tilt-top table, 33 inch, snake-head feet, crow's nest, dished top, \$100; mahogany shaving stand, three drawer, \$35. Dealers welcome. KERNS ART SHOP, 1725 Arch Street, Philadelphia, Penna.

LUSTRE TEA SET, \$200; mirror; pair fluid lamps; Masonic rug. L. BERGMANN, 470 West 166th Street, New York City.

PEWTER COMMUNION SET including baptismal font, flagon, two tall cups, marked *Leonard, Reed and Barton*, \$75; pewter tea set including teapot, sugar and creamer, marked *Bronn*, low, squat with feet, \$25; pair pewter saucer candlesticks, unmarked, \$15; hanging pine pipebox with little drawer, \$25; hanging pine candlebox with cover, \$10. MRS. MONROE OPPENHEIM, Fort Edward, N. Y.

I KNOW of a number of good pieces that are purchasable such as gateleg tables, block-front secretary scrutoire, corner cupboard, etc. Write me your wants. On hand: glass; iron; chairs, ladder, banister backs, Windsor, Hitchcocks; tavern tables; andirons; chest of drawers; desks and other good antiques such as Queen Anne duck-foot tables. LYNDE SULLIVAN, Durham, N. H.

CHERRY DESK: Gov. Winthrop in excellent condition, Dutch feet, price reasonable. WM. J. BOARDMAN, 23 Oak Street, West Haven, Conn.

FRANKLIN; *New England Courant*, 1723; prints: *Snow Bound*, *The Great West*, *Bear Hunting*, etc. Historical flasks; glass cup-plates; Lowestoft. JOS. YAEGER, 1264 East Third Street, Cincinnati, Ohio.

WINE SET; blue and amber; iron knocker; brass plate; mosaic pin; hall lamp; red and green sprigged sauce plates. No. 589.

COVERLETS; one brown and white, good condition, \$25; one blue and white, excellent, \$35; Paisley shawl, good, \$30. No. 591.

A LOT OF PINE PANELLING including two mantles from house 110 years old. LUCIUS A. PARSONS, 13 Manwaring Street, New London, Conn.

COLONIAL RUG AND QUILT SHOP; box 137, Sodus, New York. I repair or duplicate quilts, and rugs; oldest designs. Order quilting.

PEWTER; beds; maple lowboy; courting mirror; maple highboy; rare maple bureaux; early glass and bottles; rush-seat maple chairs; collection of desks; banjo clocks. Three large floors of fine antiques; plenty of mahogany pieces. Booklet. GEORGE H. MYLKES, Burlington, Vermont. Ferry from New York State.

SMALL CURLY MAPLE SECRETARY, condition perfect, \$100. Photograph on request, shown by appointment. MRS. HOWARD TILSON, 77 Lloyd Avenue, Providence, R. I.

PHYFE EARLY WRITING STAND; splayed feet, \$250; set six Sheraton mahogany chairs (American), \$1200; pine tall corner cupboard, good panelling, \$60; pine blanket chest, \$40. H. V. BUTTON, Waterford, N. Y.

SPINNING WHEEL, early American, neat small type, \$50; large coverlet blue, red and white woven, 1812, \$40; Currier & Ives, *Old New York*, in old frame, \$100. MRS. E. L. SIMPSON, White Sulphur Springs, W. Va.

AM SHOWING AN INTERESTING COLLECTION of early American antiques including rare old glass, prints, chintz. MRS. PHIL KOHLENBUSCH, 34 Hudson Terrace, opposite 125th Street, Edgewater, N. J.

ANTIQUE PICTURE NAILS, white, blue, green and assorted centers; very handsome and scarce. Price \$2 dozen, why pay more? HARRY B. GARBER, Quaker City, Ohio.

CARVED LOW-POST MAPLE BED; bird's eye maple bed; Chinese medallion punch bowl on teak wood stand; inlaid cherry bureau; cherry blanket chest. DOROTHY LOUISE BROWN, EDWARD GAGE BROWN, The Kettle and Crane, Boscawen, N. H.

HALL CLOCK; perfect running order, R. Whiting, Winchester; mahogany secretary; Currier prints; braided and hooked rugs. GREEN WINDOW GIFT SHOP, 41 Nahant Street, Lynn, Mass.

THREE LARGE PIECES OF OLD CHINTZ; old ottoman; two antique fire tongs; screen; andirons; Bennington pottery; sea chest; old china, glass and bric-a-brac. Call at 290 Parker Street, Newton Centre, Mass.

LINCOLN WHITE HOUSE PLATE; Lafayette landing pieces; *LaGrange*, *Cadmus*, etc.; Stiegel, New England, Centennial glass; genuine Indian blankets; curios. Box 2043, Post Office, Ventnor, New Jersey.

CURLY MAPLE SIDEBOARD; pine corner cupboard; sets of curly maple chairs; pine slant-top desk; fireside chairs; melodeons and other furniture. MARTHA JANE REED, Marcellus, Onondaga County, N. Y.

SHIP MODELS; one beautiful full-rigged ship, 40" over all, in perfect condition, made about 1860. Half models at reasonable prices. One water color and one oil painting, both old. Send for photographs and prices. Books on ships. THE HAMPSHIRE BOOKSHOP, Northampton, Mass.

SMALL EMPIRE SIDEBOARD; mahogany, re-finished, \$65; 6 rush bottom chairs, \$50; original and fine; clocks; mirrors; oblong gilt frame, large, \$12. ROY VAIL, Warwick, N. Y.

MAHOGANY MANTLE CLOCK; good condition; few pieces old glass; china; tea set; fish tail vases. From private collection. MRS. J. C. GROENDYKE, 4338 Ellis Avenue, Chicago, Illinois.

SHEFFIELD TRAY WITH HANDLES AND LEGS; pierced edge, grape leaf border, engraved face, plating worn on face; unusually beautiful piece; size 28 x 18 inches. No. 590.

SEVERAL HIGHBOYS AND LOWBOYS in different kinds of wood. Right down to a bargain price. We still want old tops and bottoms to highboys; single and double chests. OLD HIGHBOY SHOP, 14 Summer Street, Malden, Mass.

ANTIQUES! A new shop for the sale of choice antiques will be opened about June first. WICKFORD HILL ANTIQUE SHOP, 141 West Main Street, Wickford, R. I.

SEVEN PIECES BLUE STAFFORDSHIRE; Franklin tomb design in perfect condition: teapot, sugar bowl, small creamer, milk pitcher, cup and saucer, small bowl, large basin. Price on request. MRS. S. B. CHITTENDEN, Guilford, Conn.

BEST OFFER for perfect blue Lafayette boat salt, Sandwich, B. & S. Glass Co.; also *Washington* George 6 inch glass plate, perfect. Address Box 64, Ridgewood, N. J.

ONE DOLLAR will bring you a silhouette cleverly reproduced on old paper. Very effective when placed in small antique oval frame. EMERSON, 14 South 39th Street, Philadelphia, Pa.

GENUINE PINE FIRESIDE-PIG; pine corner cupboard; pine bureau; pine and maple four-poster; woven coverlets; marked pewter; glass candlesticks. Printed List. H. ANNIS SLAFTER, Belmont, N. Y. (Hornell-Olean Street Road.)

PERFECT BLACK WEDGWOOD TEAPOT and sugar; tea-caddy; pair figurines, *Darby* and *Joan*; exquisitely carved large alabaster vases; set seed pearl jewelry; amethyst vases; melodeon; post beds; card table; glassware. MRS. J. L. CONGER, 455 N. Prairie Street, Galesburg, Ill.

AUCTION SALE June 19th, 9.30. Chippendale, Sheraton, Hepplewhite, pine, maple. Desk (similar New Wing, page 115); lamps; chair; cupboard from the Antony Wayne Headquarters where Washington often consulted; lamps from the Major Luke Miller House where Washington and Lafayette were both entertained; colored English ship prints; hooked rugs; Peter Moran landscape; amethyst blown barrel mug, same amber; many other pieces glass; antique Boule cabinet; other articles; 12 miles from Newark, 4 miles from Morristown on the William Penn Highway. By order of EDITH BRUEN, Madison, New Jersey.

HURRICANE HALL ANTIQUES; Dillsburg, York Co., Pa., between Harrisburg and Gettysburg. See our large collection; old pine corner cupboard; panelled doors, Gothic type, mantel to match.

VISITORS TO ENGLAND! Lady in Somerset has fine old collection old Chinese and English porcelain; old silver; glass; Brussels bride's veil; gros point, etc. Seen by appointment. No. 588.

SILK INDIA SHAWL, allover embroidery, fringe, brought to this country by one of the Cape Cod sea captains; pine chest with drawer, the old candle decorations. CURIOSITY SHOP, Westfield, New Jersey.

BATTLE OF BUNKER HILL, 12 x 8 1/4, large margin, after Trumbull, engraved by Ginbrede, \$2.50 each, 10 for \$20. GEORGE MURRAY, 71 East 120th Street, New York City.

QUAINT OLD COLORED FASHION PRINTS, 50c each. No order less than \$3.00, check with order. MRS. M. A. DICKE, 808 Washington Street, Evanston, Ill.

MINIATURE PORTRAIT OF HENRY CLAY, painted by John A. MacDougall about 1840. Size 7/8 by 1 1/4 inches. R. B. MACDOUGALL, 137 W. 12th St., New York City.

SHERATON BED, \$125; Sheraton bureau, \$125; Sheraton fancy rush seat chair, \$35; brace-back Windsor chair, \$60; Hamlin pewter plate, \$35; glass; brass; tin; prints; mirrors; clocks, etc., TIMMINS ANTIQUE SHOP, State Road, Shrewsbury Center, Mass.

ANTIQUE BUSINESS in sunny California. Established in this city during 1887, a growing concern in the fastest growing city in America. Property with equipped workshops may be secured; quick action necessary; references on application. CAMPBELL ANTIQUE SHOPPE, 4131 Piedmont Avenue, Oakland, California.

SEVENTY-TWO ANTIQUE PORCELAIN BUTTONS, brown and white on original card. Very rare. Price \$1.00. W. V. ABDILL, Titusville, N. J.

LUMBER FROM BARN built 1815. Hand hewn beams joined with wooden pegs. Also original hinges and locks. 231 Polify Road, Hackensack, New Jersey.

CURRIER & IVES; Chippendale secretary; Sheraton sideboard; Bohemian lamp; Masonic flask; *Filson History of Kentucky*; *Jefferson's Notes on Virginia* dated 1790. M. M. BATE, 639 First Street, Louisville, Ky.

RECEIVING HIGHEST BIDS for Coronation Victoria cup-plate. Been offered \$100. No. 583.

IN PRIVATE HOME; pair tall (Korean) Chinese pewter candlesticks; Georgian four post canopy-top mahogany bed; cherry dulcimer; rosewood spinet; small mahogany sideboard; solid and Sheffield silver. Full descriptions and prices on request. ISABELL RUSSELL, 154 Algoma Boulevard, Oshkosh, Wis.

COLLECTION OF PEWTER; some marked American items; iron and tin lighting devices; walnut pewter dresser; American hunting print by Spence; cherry desk. G. V. GLATFELTER, 29 Northampton Road, Amherst, Mass.

MAHOGANY FOUR POST BED, tapering, carved and twisted posts; walnut highboy, entirely original; Hepplewhite fireside chair; small Empire mahogany sideboard; pair American pewter candlesticks; Georgian Sheffield cake basket; pink, copper, silver lustre. *American Glassware* by Edwin A. Barber, LOUISE BARBER MATHIOT, West Chester, Pa., R.F.D. 2.

COLORED CURRIER PRINTS. Rare copies as well as those of less value. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, N. Y.

ENGRAVED REVOLUTIONARY POWDER HORN, showing town with warships in harbor, and inscribed *Masa Brown His Horn Made at Roxbury July ye 8 1775*, also *David Gart*. Color unusually fine, condition perfect, price \$50. This horn has been deposited in the office of ANTIQUES where it and its pedigree may be inspected. No. 593.

SINGLE MAPLE CORD BED; maple armchair; pine chest of drawers; two quart Bennington pitcher; Currier prints; wag-wall clock. RUTH C. LIPPERT, 127 College Avenue, Ithaca, N. Y.

BLUE SANDWICH COMFORT; opalescent jam jar; Bohemian blown glass wine set; Waterford glass; royal Worcester and Dresden figures; pine chest with hand wrought hinges, handles and lock, 1839; Dolly Madison mirrors; handsome carved walnut set; decorated tray; lamps; pressed glass celery stands. MRS. RALPH M. OVERSTRETE, 17 South Main Street, Henderson, Kentucky.

AUCTION SALE of antiques from Follansbee House, Cleveland, Ohio. At the Antique Shop of F. P. McIntyre, Darrowville, Ohio. Goods can be seen on the afternoons of the 8th, 9th, 10th and 11th of June. Sale on the 12th and 13th, commencing at ten o'clock. List on application to Mr. MCINTYRE.

CURLY MAPLE SLANT-TOP DESK; curly maple pie-crust candlestand; rare flasks; cup-plates; pewter; samplers; three-mold blown glass; Stiegel; Sunderland, Currier prints, and a beautiful dated coverlet. R. J. CAMPBELL, 769 Main Street, New Rochelle, N. Y.

SIXTEENTH CENTURY SIDEBOARD, with wine closet to match, heavily carved with Biblical scenes and characters; seventeenth century silver; Buhl clock; Napoleon punch bowl; Empire cabinet; epergne; bronzes, etc. MR. CHARLES F. KENNEDY, Brewer, Maine.

HALL LANTERN; pair mahogany footstools; copper lustre bowl; pottery bird bath; pair ginger jars; LeBlond prints; Sheraton work table, mahogany. **MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE,** 4 Church Street, Bradford, Mass.

NETTED CANOPIES and knotted bedspreads, attractive with field and four post beds; antiques. **FOLK INDUSTRIES,** Greenwich, Conn.

COLLECTION OF RARE FLASKS; bottles; cup plates; old glass; Staffordshire; pewter; lustre. **MRS. M. JOSLIN,** 50 Gordon Avenue, Dayton, O.

RARE BOOKS; prints; documents. **MAUDE POL-LARD HULL,** 101 E. Franklin Street, Richmond, Virginia.

THREE PIECE MAHOGANY TABLE; mahogany secretary; walnut slope-top desks; maple and mahogany sewing tables; mahogany tilt-top tables and shaving stands. **H. L. WILKINS,** Box 29, Blackstone, Va.

CHOICE COLLECTION of Currier prints; patchwork quilt; old books; maps; pine chest; to a private customer. No dealers. No. 592.

GENUINE CHIPPENDALE MAHOGANY BU-REAU DESK and tilt-top table; pair 15 inch old English pewter plates with shield marks, about 1760; William IV and George IV mugs. No. 584.

OLD SILHOUETTES; Edouarts signed, full length, \$25 up, framed, Peale's Museum types; family and historical American miniatures. Other silhouettes, \$3 up. **M. RUSSELL,** 51 East 59th Street, New York City.

GRANDFATHER'S CLOCK, English, wood works; Jennie Lind and poster beds; needle point rug 18 x 36; sewing tables. Photographs. **CRAW-FORD STUDIOS,** 528 Main Street, Richmond, Ind.

SELECTED PENNSYLVANIA DECORATED BRIDE BOXES; chests, corner cupboards; walnut rat-tail dresser; high and hoop back Windsor; ladder, bannister and fiddle back chairs; pair rare hand painted Hepplewhite chairs; early hand woven coverlets; blue ribbed Stiegel bottle with stopper; plain and scroll top carved walnut highboys; Chippendale walnut drop leaf table; rare stretcher desks; curly maple Hepplewhite field bed, etc., etc. **CLARENCE W. BRAZER,** Crozer Building, Chester, Pa.

FOR COLLECTORS AND MUSEUMS, ETC.

To be sold to the highest bidder, the most rare bill if not unique; running as follows: *This bill shall pass current in all payments in this Colony for One Spanish Milled Dollar, or the value thereof in gold or silver, according to the resolution of the Provincial Congress of New York on the Fifth Day of March, 1776.* No. 21340. Signatures. For information and photograph apply to **F. Z.,** 347 N. Agence de Publicité, F. ZWEIFEL & Co., Neuchatel, Switzerland.

CHOICE PIECES LOWESTOFT; 1 dozen heavy Sandwich goblets, cable pattern; 6 old finger bowls, 6 colors; historic blue Staffordshire; Sandwich and Stiegel glass; Currier & Ives prints; fine pair Parian statuettes; old U. S. maps; silhouette of Franklin. No. 594

RARE ANTIQUE PICTURE NAILS with white, yellow, blue and green crystal star centers, the kind grandfather used. Price \$3.00 per dozen. Large antique screw supports with ruby and blue crystal star center, make beautiful curtain tie backs, 50c. each. **W. VAN RENSSELAER ABDILL,** Titusville, N. J.

DEALERS ONLY. Old fashioned tinsel pictures, made in the old-fashioned way. Most attractive of decorative items. Procurable from **us. BUCKLEY,** Sun Building, Binghamton, N. Y.

CORNICES, Chippendale design, three hand-somely stencilled; four green; four blinds. No. 587.

EIGHT LEGGED HEPPLEWHITE SOFA \$200; Louis XVI needlework fire screen \$40; mahogany secretary \$55; mahogany dining table, Hancock base \$75. **THOMAS DEVINE,** 38 Holiday Street, Dorchester, Mass.

LARGE CHIPPENDALE MIRROR; set six ladder-backs; set mahogany fiddle-backs; button-foot table; 13-inch Staffordshire dogs; flip glass. **MABELLE J. GRAVES,** Fair Haven, Vt.

AUCTION OF ANTIQUES, finished and unfinished furniture; rugs, prints; glass; etc., June 24, 25, 1925. One of the largest collections ever offered in Ohio. Plan your vacation to suit. We are prepared to reclaim, crate and ship your purchases if you desire. Refreshments will be served all during the sale, which will begin at noon each day; this will give you opportunity to visit the several other places of interest in the fore-nights. It is useless that we attempt to itemize our articles for we are selling to the highest bidder regardless of what it brings and will not withhold anything. The sale will go through at any cost. We have about one carload of our own to offer, but the big surprise will be in the offering of a collection that even the local people know nothing about. **J. H. DICKSON and SPRINGFIELD CARPET CLEANING and HOUSEFURNISHING COMPANY,** 242 East Main Street, (National Road), Springfield, Ohio.

COLLECTORS' GUIDE TO DEALERS

CALIFORNIA

SAN FRANCISCO: **H. K. SLEDGE,** 433 Pacific Building.

CONNECTICUT

CHESHIRE: **HERBERT F. KNOWLES,** Cheshire Street.

***EAST HAVEN:** **S. WOLF,** 230 Main Street.

***HARTFORD:** **MME. E. TOURISON,** 29 Girard Avenue.

NEW HAVEN:

***MALLORY'S ANTIQUE SHOP,** 1125 Chapel Street.

***THE SUNRISE SHOP,** 148 York Street.

NEW LONDON: **THOMAS T. WETMORE,** 447 Bank Street.

***PLAINVILLE:** **MORRIS BERRY,** 80 E. Main Street.

***SOUND BEACH:** **D. A. BERNSTEIN,** Adams Corner, Post Road.

***STRATFORD:** **TREASURE HOUSE,** 659 Ferry Boulevard.

***WEST HARTFORD:** **ROSALIND G. TRASK,** 16 Quaker Lane.

***WEST HAVEN:** **MARIE GOVIN ARMSTRONG,** 277 Elm Street.

***WOODMONT:** **WOODMONT INN,** 14 Cherry Street.

ILLINOIS

***CHICAGO:** **LAWRENCE HYAMS & COMPANY,** 643 South Wabash Avenue.

MAINE

BANGOR: **THE THREE GABLES,** 204 Broadway General line.

BRUNSWICK: **MISS STETSON'S ANTIQUITY SHOP,** 10 Spring Street.

ROCKLAND:

***COBB & DAVIS**

***DAVID RUBENSTEIN,** 63 Park Street.

***WALDOBORO:** **WARREN WESTON CREAMER.**

BALTIMORE: MARYLAND

***THE OLD WALLPAPER HOUSE,** 15 West Franklin Street.

MASSACHUSETTS

***ACCORD:** **QUEEN ANNE COTTAGE.**

BOSTON:

***CHARLES S. ANDREWS,** 37 Charles Street.

***BOSTON-ANTIQUE SHOP,** 59 Beacon Street.

***L. DAVID,** 119 Charles Street. Hooked Rugs.

***A. L. FIRMIN,** 34 Portland Street. Reproduction of old brasses.

***FLAYDERMAN & KAUFMAN,** 68 Charles Street.

***GEORGE C. GEBELIN,** 79 Chestnut Street. Old silver.

***E. C. HOWE,** 91 Newbury Street.

***JORDAN MARSH CO.,** Washington Street.

***LOUIS JOSEPH,** 381 Boylston Street.

***WILLIAM K. MACKEY CO.,** 7 Bosworth Street, Auctioneers and Appraisers.

***WM. B. MCCARTHY,** 278B Tremont Street.

***FRANCES M. NICHOLS,** 115 Charles Street.

***OX BOW ANTIQUE SHOP,** 130 Charles Street.

***I. SACK,** 85 Charles Street.

***SHREVE CRUMP & LOW,** 147 Tremont Street.

***H. STONE'S ANTIQUE SHOP,** 138 Charles Street.

***STONE & CO.,** 24 Winter Street, Jewelers and repairers of jewelry.

BRIDGEWATER: **ELLA B. SPARRELL,** 1085 Pleasant Street.

BROCKTON: **J. E. MOFFITT,** 28 Park Street. General line.

***BROOKLINE:** **H. SACKS & SONS,** 62-64 Harvard Street.

CAMBRIDGE:

***WORCESTER BROS.,** 23 Brattle Street.

***CONCORD:** **THE CHEST,** Lexington Road.

***DANVERS:** **THE JAMES PUTNAM HOUSE,** Phoebe Caliga, 42 Summer Street.

***DEDHAM:** **LOUISE L. DEAN,** 293 Walnut Street.

***DORCHESTER:** **H. & G. BERKS,** 1 1/2 Wollaston Terrace. Dial painting, etc.

***EAST MILTON:** **MRS. C. J. STEELE,** 396 Adams Street.

FITCHBURG: **THE ANTIQUE SHOP,** 682 Main Street.

***FRAMINGHAM:** **OLD AMERICA COMPANY.** Books

***GLOUCESTER:** **F. C. POOLE,** Bonds Hill.

***GREAT BARRINGTON:** **Years Ago.**

GREENFIELD:

JENNIE L. BASCOM, 206 High Street. General line

MISS JULIA D. S. SNOW, 277 Federal Street

General line.

***HAVERHILL:** **W. B. SPAULDING,** 17 Walnut St.

***HINGHAM:** **DANIEL F. MAGNER,** Fountain Square.

***HYANNIS:** **H. STONE'S ANTIQUE SHOP.**

IPSWICH:

J. SALTZBERG, 5 South Main Street. General line. Wholesale.

***THE VILLAGE GREEN SHOP,** 59 South Main Street. General line.

***KINGSTON:** **KINGSTON ANTIQUE SHOP.**

***LONGMEADOW:** **E. C. HALL,** 145 Long-meadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

***FLORA M. BOARDMAN,** 107 Clark Road.

***LUNENBURG:** **TURKEY HILLS ANTIQUE SHOP.**

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***THE COLONIAL SHOP,** 22-24 North Water Street.

NEWBURYPORT: **C. E. LARKIN,** 33 Temple Street.

***NORTH ATTLEBORO:** **ED WHITNEY.**

***NORTHBORO:** **G. L. TILDEN,** State Road.

PITTSFIELD:

***MISS LEONORA O'HERRON,** 62 South Street.

***OSWALD'S ANTIQUE SHOP,** 11 Linden Street.

***PLYMOUTH:** **YE BRADFORD ARMS.**

***SOUTH ACTON:** **THE ACTON ANTIQUE SHOP.**

***SOUTH SUBURY:** **GOULDING'S ANTIQUE SHOP.**

***STOCKBRIDGE:** **EDWARD CROWNINSHIELD,** The Olde Corner House

***WARREN:** **C. E. COMINS.**

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***WAYLAND:** **KATHERINE LORING.**

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WORCESTER: **GATES & GATES,** 24 Charlotte Street. General line.

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EDGAR S. HAWTHORNE, at West Concord.
Maine line. General line.
- *FRANKLIN: WEBSTER PLACE ANTIQUE SHOP
AND TEA ROOM, Daniel Webster Highway.
- *HANCOCK VILLAGE: FULLER HOMESTEAD.
KEENE: KEENE ANTIQUE SHOP, General line.
- LISBON: WHITE BIRCH ANTIQUE SHOP.
- LOUDON: J. J. SHAY, THE BUNGALOW, Loverings
Mills, on new State Highway.
- MANCHESTER: THE ANTIQUE SHOP, 1315 Elm
Street. General line.
- *PETERBOROUGH: THE WILSON TAVERN SHOP
The Cross Roads.
- PORTSMOUTH:
*J. L. COLEMAN, 217 Market Street.
*HORACE M. WIGGIN, 350 State Street.

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- *FREEHOLD: J. B. KERFOOT.
- *HADDONFIELD: FRANCES WOLFE CAREY, 38
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- HOPEWELL: WILMER MOORE, 18 West Broad
Street. General line.
- LIBERTY CORNER: BERYL N. DEMOTT,
Valley's End Farm. General line.
- MONTCLAIR:
F. S. CAPOZZI, 663 Bloomfield Ave. General line.
*THE PEKING PAILOU, 147 Watchung Avenue.
- *NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.
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West Front Street.
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- *BROOKLYN: HARRY MARK, 749 Fulton Street.
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- DUNDEE:
*LOG CABIN ANTIQUES.
*JEMIMA WILKINSON ANTIQUE SHOP.
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- COLUMBUS:
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- EAST CLEVELAND: IONE AVERY WHITE, 15401
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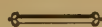


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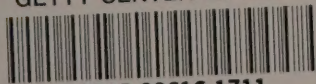
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